

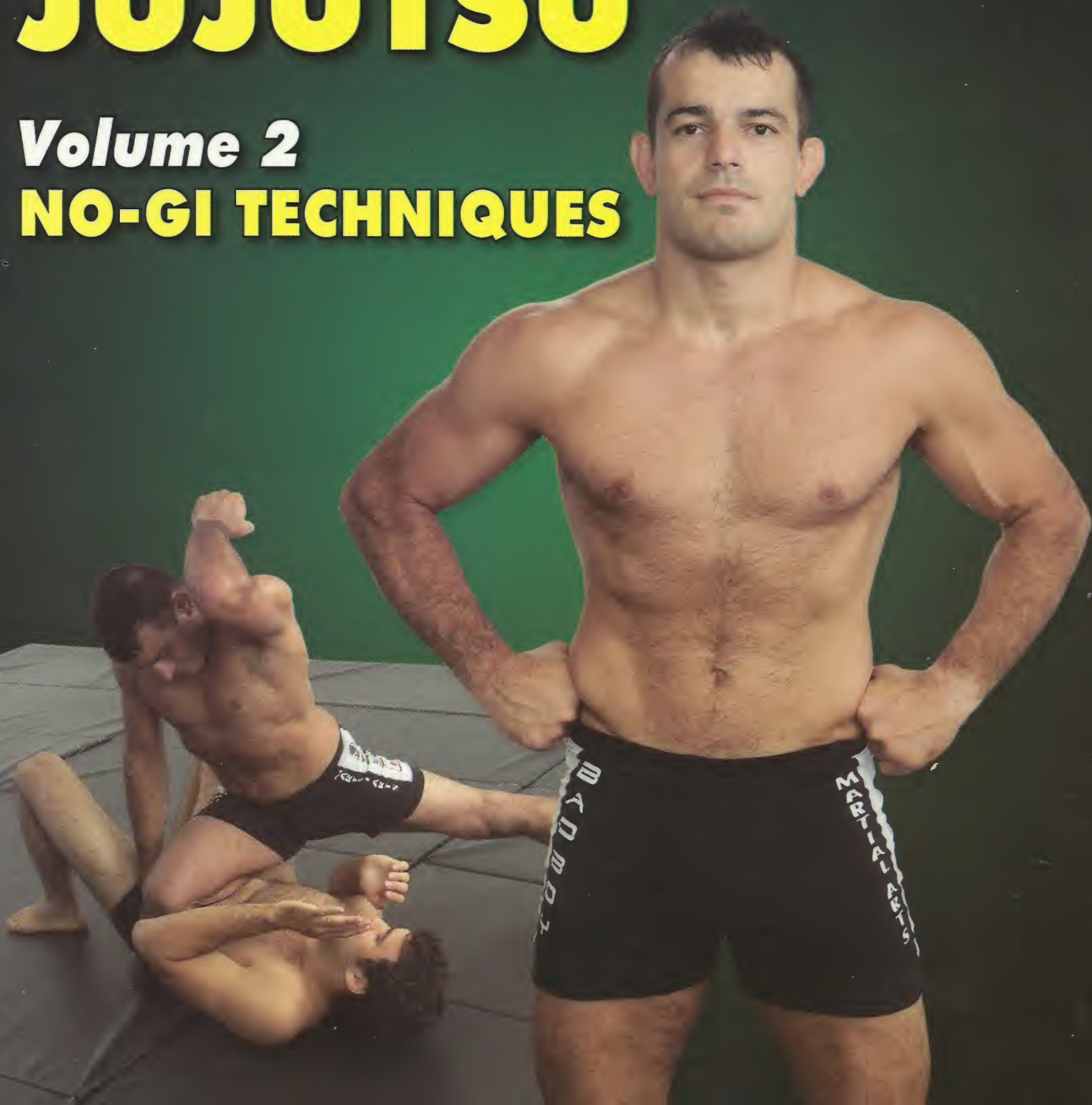
**BLACK BELT**  
P R E S E N T S

# BRAZILIAN JUJUTSU

by Pedro Carvalho

**Volume 2**

**NO-GI TECHNIQUES**



# BRAZILIAN JUJUTSU

## *Volume 2* NO-GI TECHNIQUES

**by Pedro Carvalho**

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## **DEDICATION**

*I would like to dedicate this book to the Lord and to my family, who have inspired me in my career and in my life. I am thankful for having them.*

## **ACKNOWLEDGMENTS**

**Cynthia Seraphico**, for her support and inspiration.

**Rodrigo Teixeira**, for assisting in the demonstrations.

**Christopher Walsh**, for assisting in the demonstrations.



## FOREWORD

I first met Pedro Carvalho in 1995 through one of my students who was training with him at the time. I spoke to him over the phone in order to set up a seminar on Brazilian *jujutsu*. When we finally met in person, my first impression was that he seemed to be very sincere and knowledgeable. We set up a date for a seminar in December 1995. He arrived with his younger brother and some other students. He started the class without much ceremony with a few warm-up exercises and stretches. Then he began instruction in the techniques of Brazilian *jujutsu*. As he proceeded through the seminar, it became apparent that his skill and ability was much higher than I had anticipated. His younger brother was also very skillful. It was obvious that Pedro was a superb technician and an outstanding teacher. For us, that was very important because anyone can be an instructor, but it takes a very special talent to be a teacher.

We were very impressed that he was not hesitant to reveal the minute details that make the difference between a good martial artist and an outstanding martial artist. He was also more than willing to show us advanced techniques that were not normally shared with us by other *jujutsu* practitioners. Before he left, we were already discussing the possibility of having him teach again for a future seminar in 1996.

In the subsequent seminar, Pedro displayed even more of his talents and generosity. He has consistently impressed my students and I with his professionalism and skill. Since that time, at least one of my students has gone to him regularly in order to broaden his understanding of ground fighting. Since then, we have noticed a big difference in the ground skills of that student, and it is obvious that Pedro's talent for teaching is surpassed only by his technical skill for *jujutsu*. I hope to continue my relationship with Pedro indefinitely and look forward to many more seminars with him. I highly regard him as a teacher, a martial artist, and most of all, a friend.

**Sifu Bud Thompson**

Founder and Head Teacher Kali Academy of Martial Arts  
Institute of Chinese Kickboxing and Jun Fan Gung Fu

Sifu Bud Thompson is a full instructor of the Philippine martial art of *kali* and of *jun fan gung-fu/jeet kune do*. He is a senior student of Bruce Lee's protégé, Dan Inosanto, and has more than 30 years of experience in the martial arts.



## ABOUT THE AUTHOR

**P**edro Carvalho was born on April 18, 1969, in Rio de Janeiro, Brazil. He began training in the martial arts when he was 14 in response to the numerous physical confrontations that occur in almost every part of Rio. He first tried *taekwondo*, but he thought it was difficult to use its techniques to defeat larger opponents, especially those who were also trained in *taekwondo*. Strength played too big a role in the art's effectiveness, so he searched for an art that trained him to avoid getting hit, to control his opponent and to finish him without doing more damage than was necessary. Additionally, such an art needed to be applicable to an opponent regardless of his size or style.

Carvalho's first *jujutsu* instructor was Tuninho, who worked under Helio Vigio at the time of this publication. Tuninho awarded him his blue belt. Carvalho, with his friend Fabio Gurgel, then went to study with the legendary Romero "Jacare" Cavalcanti, who received his black belt from Rolls Gracie. After a year, Carvalho left and was asked by his friend, Inacio De Aragao, a black belt under Rickson Gracie, to visit Carlson Gracie's school. Carvalho trained and competed under Carlson Gracie, for a few years, taking first place in many tournaments. Carvalho received his purple belt under De Aragao, who later left Carlson Gracie's team.

Because Carvalho wanted to advance in rank and was interested in becoming an instructor, he left soon after De Aragao, and together they started training under Silvio Bhering and Alvaro Barreto, two of the best instructors in Rio. Carvalho learned respect, direction and some of the finest techniques available. He competed on Bhering's team, but eventually he left when he ran short on money and his instructors were unable to compensate him for teaching classes.

After leaving Bhering, Carvalho began running his own club while continuing to practice with De Aragao. He soon began training with Renan Pitangy, a black belt from Carlos Gracie Jr.'s school. Carvalho and Pitangy sparred and trained together constantly. Impressed by his skills, Pitangy set up a competition between their clubs, and Carvalho's club won. Pitangy granted Carvalho his brown belt and soon they became friends.

Carvalho's desire to expand his knowledge and be part of a team lead him to Ricardo De La Riva, known for his excellent guard techniques. De La Riva, a black belt who used to train under Carlson Gracie, invited Carvalho to compete for his school. His fight would be against Kiko Velozo,

a brown belt on Carlson's team. The match was tough, especially because Velozo was a heavy-weight and Carvalho was only a middleweight. The match went to the judges, who decided in favor of Velozo.

Soon after the fight with Velozo, a black belt named Anibal Braga joined Carvalho's club. He was both a seasoned competitor and an expert in leg locks. Carvalho and Braga sparred and Braga finally tapped out after a while. Carvalho had occasionally made black belts tap when he was a purple belt, but this was different. Working with Braga expanded his knowledge, and the expert soon granted Carvalho a black belt in January 1992. On November 22, 1993, the prestigious Jiu-Jitsu Federation of Rio certified Carvalho. Carlos Gracie, Carlos Robson Gracie, Carlos Gracie Jr., Francisco Jose Mansor and Jorge de Jesus Coelho signed his certificate.

Over the years, Carvalho competed 12 times in state and national competitions in Brazil, 11 times resulting in a first- or second-place finish. These events included the first Copa Monte Libano De Jiu-Jitsu, the ninth Copa Rio De Jiu-Jitsu, Campeonato Estadual De Jiu-Jitsu, the third Campeonato Atlantico Sul De Jiu-Jitsu, the first Copa Nastra Jiu-Jitsu, the first Torneio Rolls Gracie De Jiu-Jitsu, and the 1999 Kage Kombat in San Pedro, California.

Not long after his promotion, Carvalho moved to the United States and taught for a short time in Indiana. He returned to Brazil and then again to the United States in 1994, this time to California.

In the United States, Carvalho's students have met with success in competition and have won at such events as the 1995 Pan-American Jiu-Jitsu Championships and the 1996 United States Jiu-Jitsu De Brasil Championship. In school standings, Team Carvalho tied Ralph and Cesar Gracie's team for fourth place at the 1996 United States Jiu-Jitsu De Brasil Championship and accepted the fifth-place award.

Carvalho currently owns and operates a successful training center in Rancho Cucamonga, California, where he lives with his wife, Cynthia, and his pit bull, Scrub. In addition to his responsibilities at the training center, Carvalho is a martial arts tactics adviser to the Los Angeles Police Department. He heads the American Brazilian Jiu-Jitsu League and has produced 24 videos and two books about Brazilian jujutsu.

## BRIEF HISTORY OF JUJUTSU

No martial art in recent memory has captured the American imagination like Brazilian *jujutsu*. Its popularity is as unquestionable as its presentation is controversial. This book will introduce the reader to some of the techniques found in the art of Brazilian *jujutsu* as taught by third-degree black belt Pedro Carvalho.

Jujutsu is an art of conflict resolution, a science of fighting in which the practitioner's tactics will lead to the complete control, submission and possible injury of the assailant. Donn Dreager, one of the foremost martial arts historians of our time, contends that *jujutsu* has always been a no-holds-barred style of martial art. The rough-and-tumble testing ground of no-holds-barred competition is not foreign to Brazilians. For more than 65 years, *vale tudo* (Brazilian no-holds-barred fighting) has been a regular and popular method of testing one's abilities against proponents of other styles.

The science of submission fighting is known to many cultures. Combative technologies develop to fulfill a need in society. Just as a culture develops its own methods of cooking or dancing, it develops its own method of personal combat. The roots of Brazilian *jujutsu* come from Japan and the different schools of Japanese *jujutsu*. Japanese *jujutsu*'s heritage is believed to have originated in India, which is regarded by many historians as a wellspring of much of Asian culture. Although it is practically impossible to document this Indian heritage, we do understand how the art reached Brazil from Japan.

In 1882, Jigoro Kano founded a new school of *jujutsu*, which he called *judo* in order to distinguish it from other systems. Kano had studied most of the popular systems of his time, including *sumo*. He also studied seven styles of *jujutsu* and gained a high skill level in the *kito* and *tenshin shinyo-ryu* methods. Classical *jujutsu* included methods of striking, kicking, throwing, choking, joint locking, use of certain weapons, and holding and tying an enemy. Most schools only stressed one or two of these methods. Kano borrowed what was special to each school and created a system that included striking, kicking, resuscitation, choking, joint locking, holding and throwing.



Resolutely opposed to public competitions, Kano wanted his hybrid of jujutsu to spread. His aim was to develop a mature style of jujutsu for personal growth, devoid of its most lethal techniques.

In 1883, Kano produced his first black belt. By 1889, he himself was touring the world demonstrating his new art. By the turn of the century, jujutsu was sweeping the world. It appeared in newsprint, in books and onstage. The personal representatives of Kano's judo and jujutsu toured the world as sideshow hits and cultural dignitaries. Onstage, *jujutsuans* took on all comers before packed houses of wrestling enthusiasts, while offstage they met with members of state and told the world of Japan's entrance into the new age. One of these men was Esai Maeda, who in 1914 began teaching jujutsu to the family of Gastao Gracie, a Scottish immigrant to Brazil. Maeda, known as "The Count of Combat," was a representative of Kano's who was let go for engaging in no-holds-barred challenges. As a rule, Kano did not condone these matches. Earlier in Japan, judo had shown its dominance over the older schools of jujutsu through competition and would, in the future, show the same dominance over fledgling karate schools. Judo's unique method of training, called *randori*, allowed the student to train without the excessive injuries common to jujutsu.

This intensified training was passed on to the Brazilians. They developed a sport version of jujutsu in which practitioners could grapple and develop their skills in contests. The Brazilians also developed the vale tudo outlet. In 1921, Carlos and Helio Gracie opened the first jujutsu school in Brazil, located in the Botafogo district of Rio de Janeiro. Helio Gracie became one of the family's premier fighters, defeating the Japanese master Namiki in 1932 and suffering one of his only two losses to the legendary *kimura*. After Kano's death, the direction of judo in the world went toward sport and did so with an ever-decreasing emphasis on submissions, while the jujutsu left behind in Brazil continued to place submissions at the forefront of its training. One could argue that Brazilian jujutsu is simply jujutsu from Brazil at the turn of the century caught in a time trap. In addition, 65 years of no-holds-barred fighting and intense training in the mean streets of Rio have expanded this art and given it a uniquely Brazilian flavor.

## APPROACHES TO PRACTICE

In any discipline of study, including a martial art like Brazilian *jujutsu*, the keys to successful training will always be pace and progression. Each must be explored and experienced to facilitate the best skill development.

Pace refers to the rate at which new information is given or received and to the speed that the student practices. To ensure successful skill achievement, the student should refrain from training or attempting techniques that his instructor believes are beyond his level. This is especially true with sparring. Until a technique is practiced an adequate number of times, attempting it in sparring can cause a student to lose faith in a valuable technique simply because he is not yet capable of performing it well. Each student should pay attention during practice to each detail of a given technique, and it should be repeated slowly and smoothly with a gradual increase in tempo as the technique begins to sharpen.

Progression refers to the routine used in the class and to the order in which techniques are given to the student. Each class is made up of three progressive elements, each element being essential to proper training. The first element is the warm-up and drill segment. In this segment, the students are guided through a series of exercises that allow them to stretch and strengthen the muscles particular to Brazilian *jujutsu*.

The second element of the class is the actual teaching the techniques each one being broken down into its various movements. The average number of techniques taught in a given class is about three.

The last segment is sparring. At this time, students are given the opportunity to test their skills against one another and observe other students sparring.

Most Brazilian-*jujutsu* schools have similar technique progressions, and as long as your instructor is a recognized black belt, you are in good hands. Find training partners who will train safely and allow for sufficient practice. Find a qualified instructor; if he is not a Brazilian-*jujutsu* black belt, then he should at least be a recognized representative of a specific school, not merely someone teaching a generic variation of Brazilian *jujutsu*. Study your movements and techniques in detail, ask a lot of questions and spar as often as possible

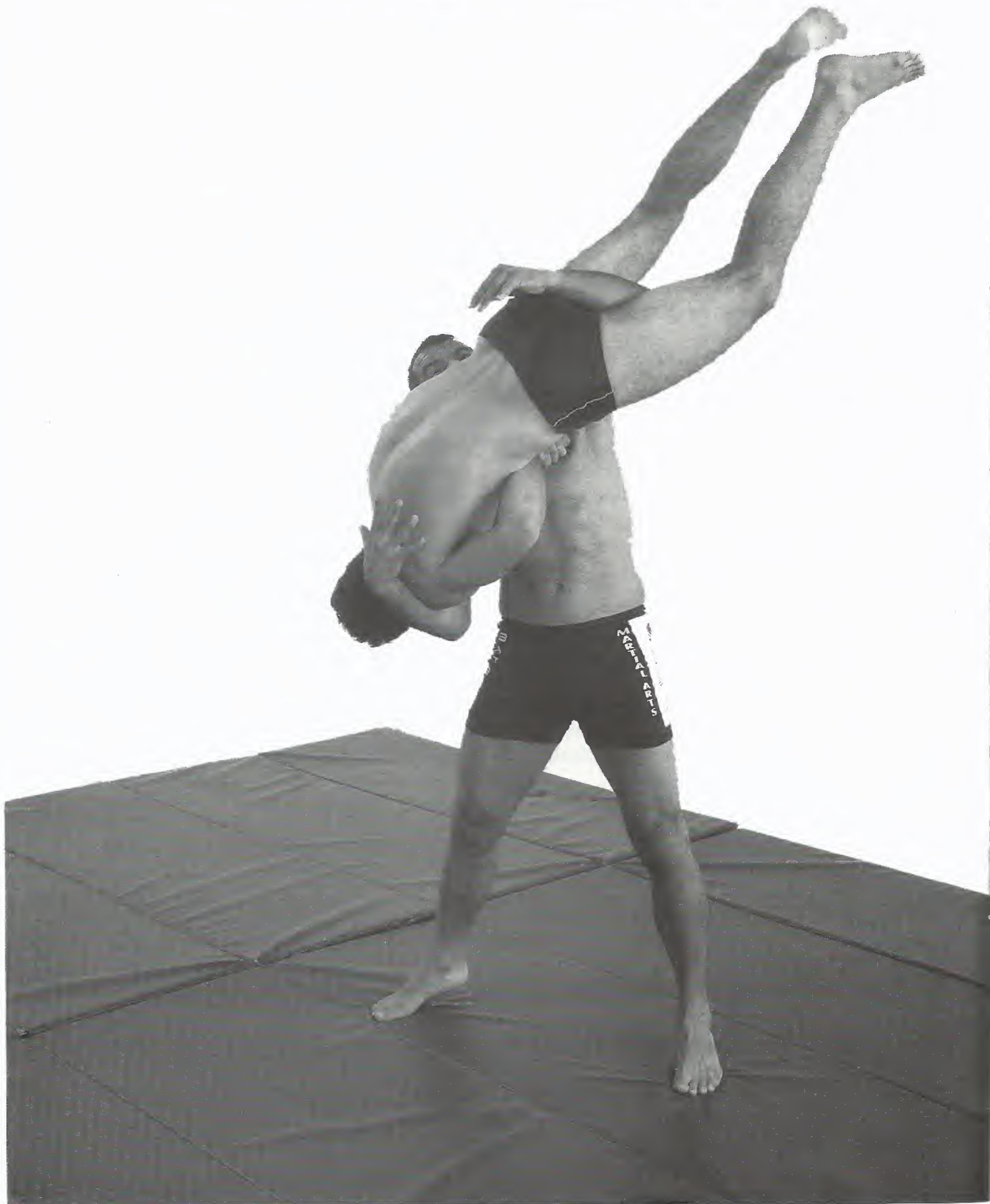
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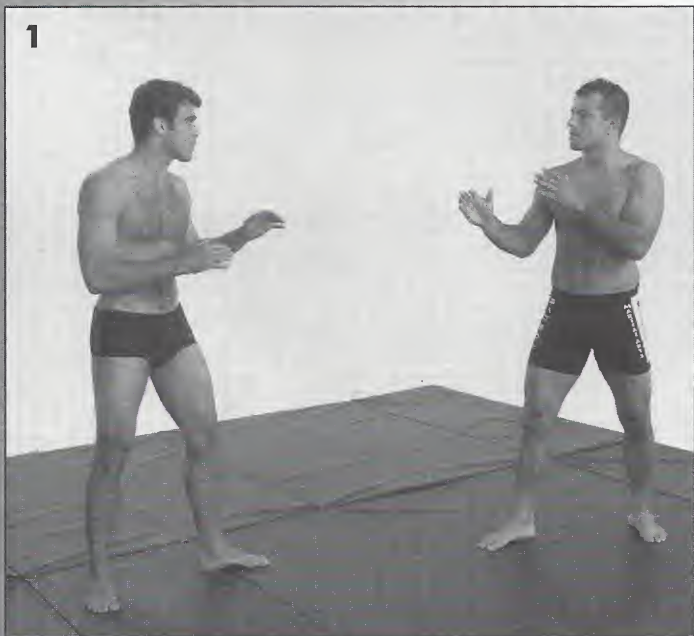


# Chapter 1

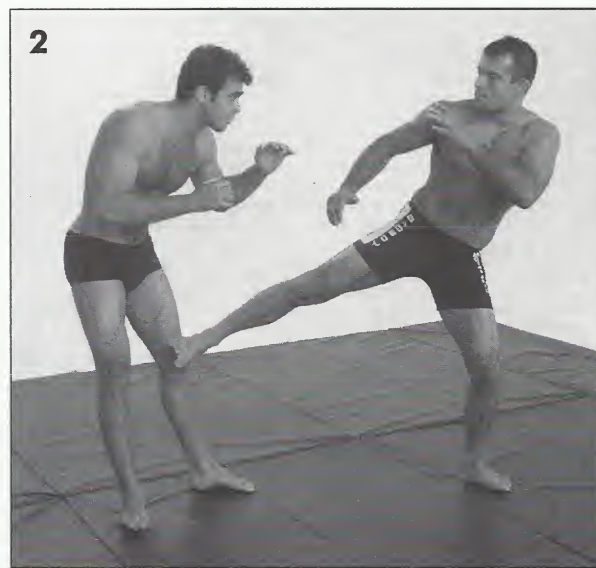
# TAKEDOWNS



## Baiana



Measure the distance to your opponent as you prepare to attack.



Kick just above your opponent's knee to immobilize and distract him.



Ducking below your opponent's arms, place your right shoulder against his lower stomach as you grasp behind both legs.



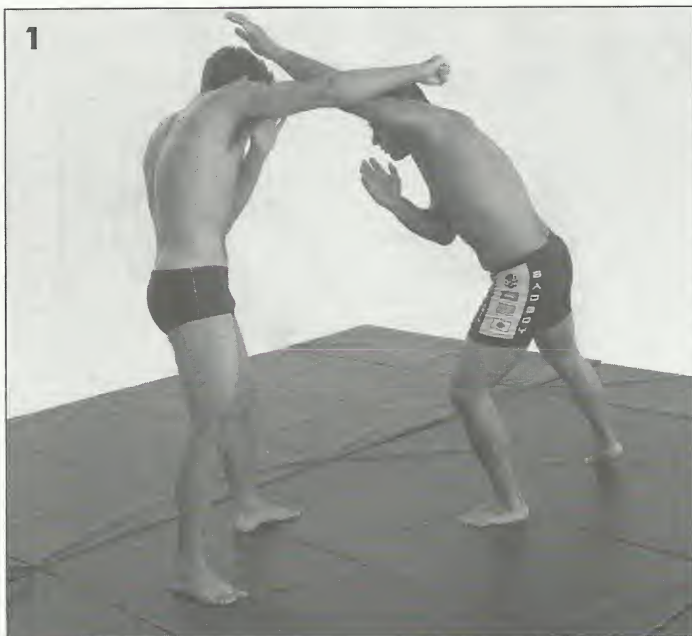
Pick your opponent up, making certain that both his legs are on your left side. This is done to avoid his guard.



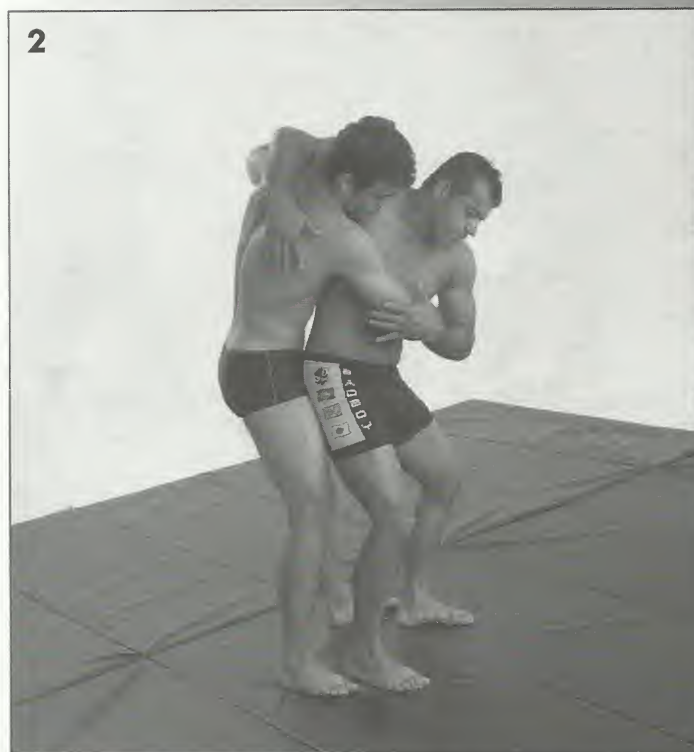
Once your opponent reaches the mat, place your left knee on his stomach to limit his movement, and place your right leg to the side to balance yourself.



Technique 1-B  
**Versus Punch**



As your opponent throws a right cross, lean to the inside and block with your left arm.



Overhooking his right arm to stop future punches, step forward and grasp your opponent over his left shoulder.



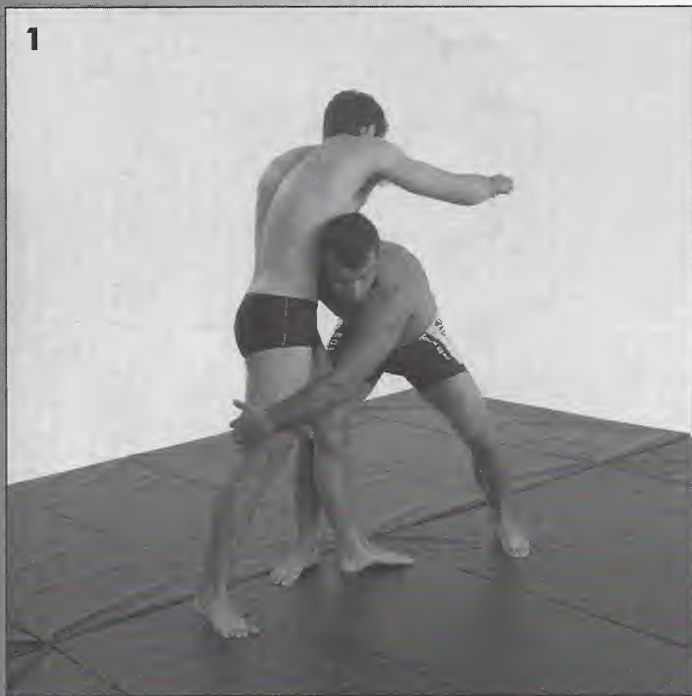
Lower your hips below his. No space now exists between you, and his hip is blocked by yours. Bending and turning to the left, bring your opponent's weight up, over and around your own hips.



Contact is maintained throughout the throw. Immediately place your right knee on his stomach to pin him to the ground. **(Note: In this case, finish with an arm lock from the knee-on-stomach position, but you could also take the mount. See Chapter 6.)**



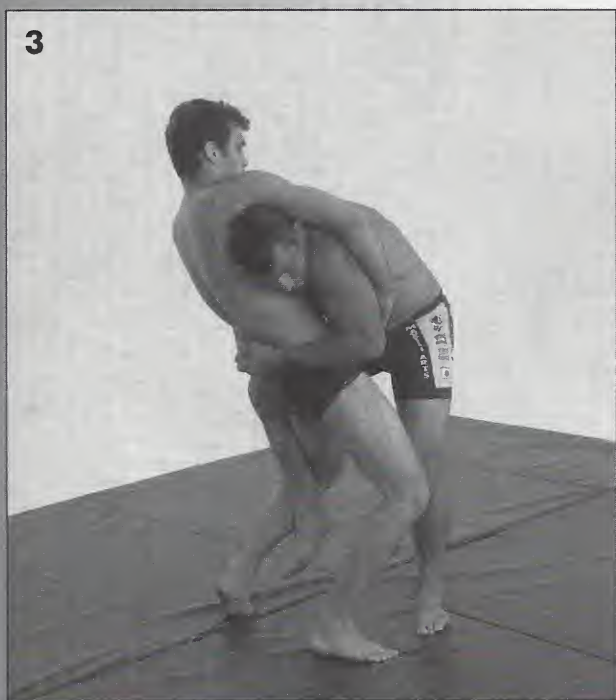
Technique 1-C  
**Versus Punch**



After measuring the distance, step forward with your right foot and move under and to the left of your opponent's right cross. Then grasp behind both legs.



As you begin to perform the *baiana*, your opponent hooks both arms around your midsection and attempts to lower his weight.

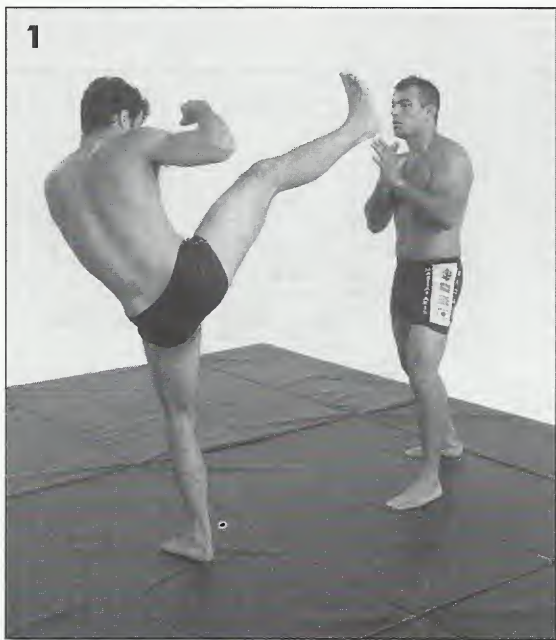


Feeling his weight shift, regrip around the small of your opponent's lower back, put your right leg over and around his left leg, and drive forward with your right shoulder.



As the shoulder drive and leg hook take effect, your opponent falls to his back. Assume the mount, pass his right arm into the gap between your necks and pin it with your head. Work the body with blows from your left arm.

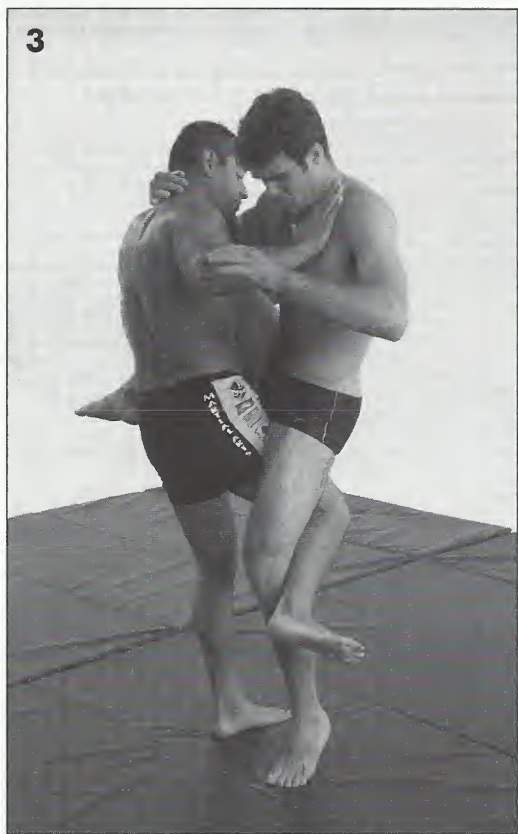
## Versus Front Kick



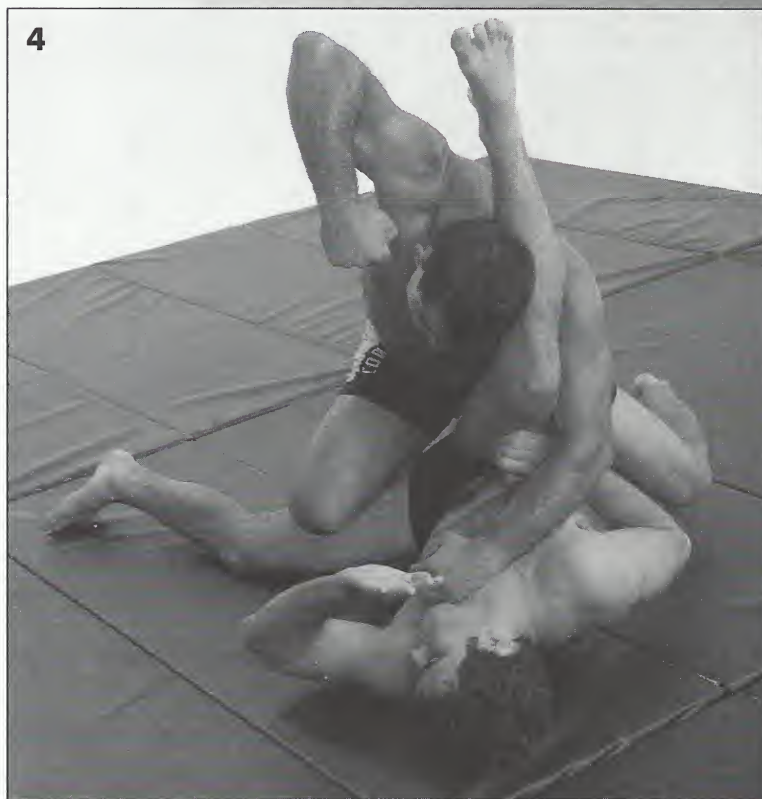
Your opponent throws a front kick with his rear leg.



Quickly move your body to the side and scoop under the kick. Immediately place your right hand on the left side of your opponent's chest.



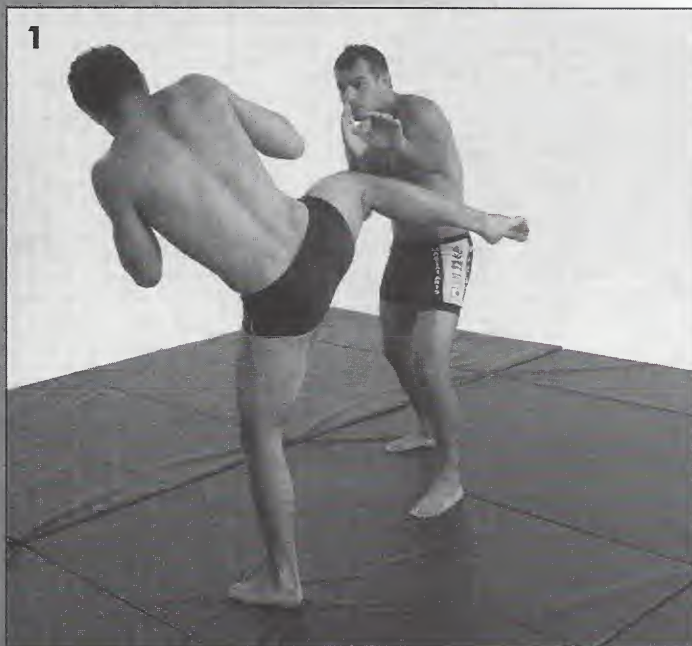
To avoid any right-hand blows, move your head to your left and hook your right leg behind his supporting leg. Push forward on his upper body while sweeping his supporting leg.



Once your opponent hits the ground, quickly place your right shin on the inside of his left thigh, pinning it to the mat and preventing a triangle choke. Immobilize his right leg by ducking below and placing it on your left shoulder. With your left arm on the outside and placed on his chest, you are now free to punch with your right arm.



## ***Versus Round Kick***



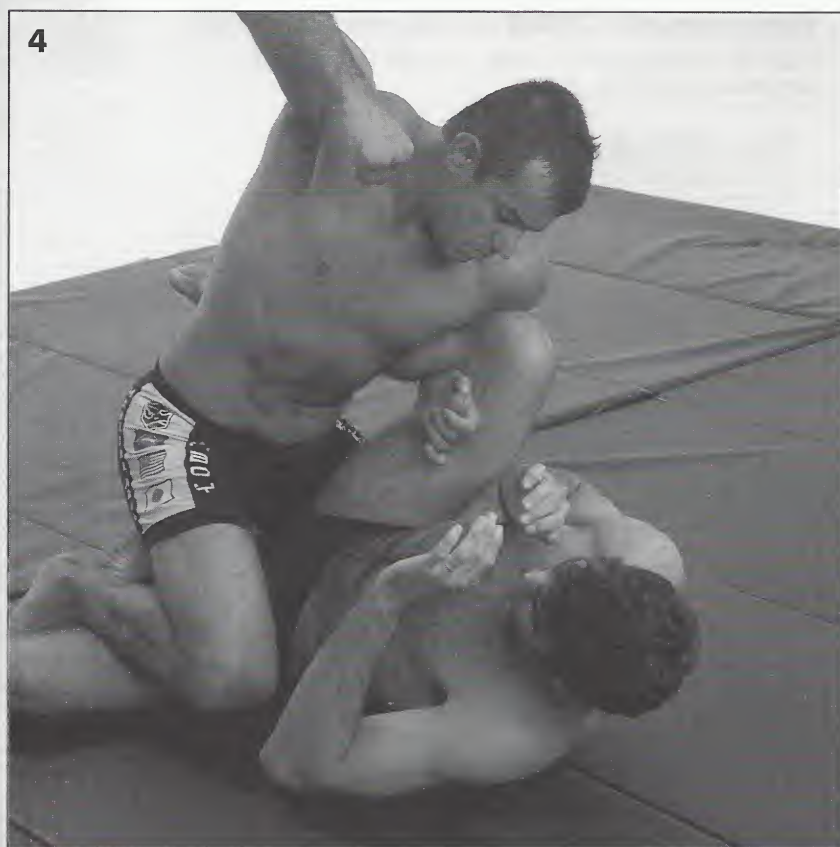
Your opponent throws a right round kick. Parry with your right forearm and simultaneously overhook with your left arm.



Step forward, placing your right hand on your opponent's shoulder to control his punches.



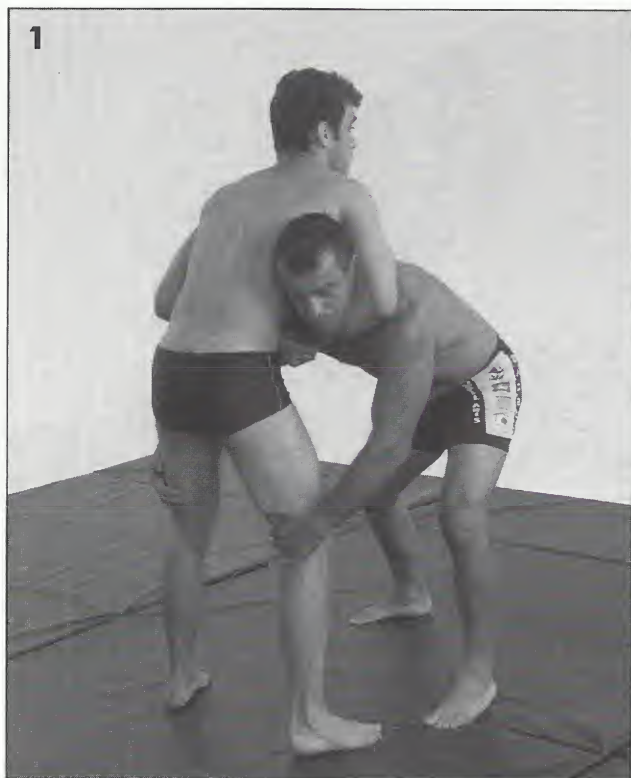
Hook the supporting leg with your right leg and perform the sweep.



Pinning his leg down with your right shin and maintaining the overhook with your left arm, punch with your right arm.



## ***Versus Guillotine***



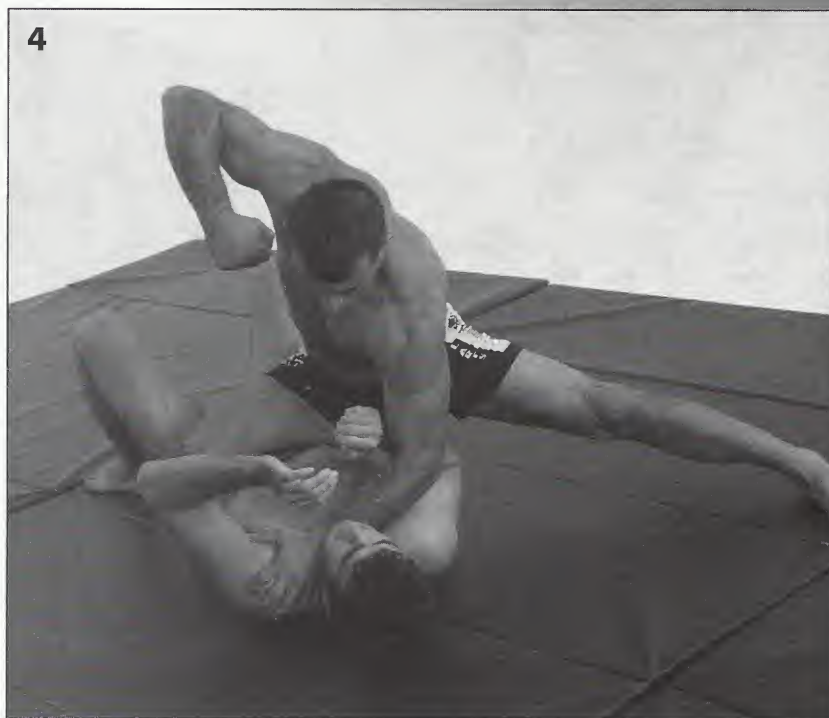
When attempting the baiana, your opponent secures a right-side standing guillotine choke.



Before he can sink the choke, look up to remove some of the pressure on your neck. Center your weight while maintaining your grips.



Keep your body close to your opponent's body and lift with your legs. Turn his body over as it reaches full height and bring your opponent down on his back.



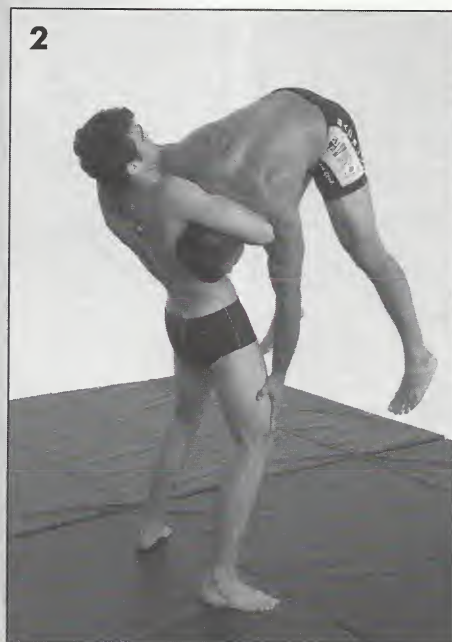
Place your right knee on his stomach and your left leg out for balance. You are now in a position to strike.

# Technique 1-G

## Versus Guillotine



When attempting the baiana, your opponent secures a right-side standing guillotine choke.



He begins to arch his back and attempts to sink in the choke. To counter this attack, reach over his left shoulder with your right arm. Place your left hand on your opponent's right leg and jump.



The force of the landing allows you to tilt your opponent's body. Reach up between his legs with your left arm.



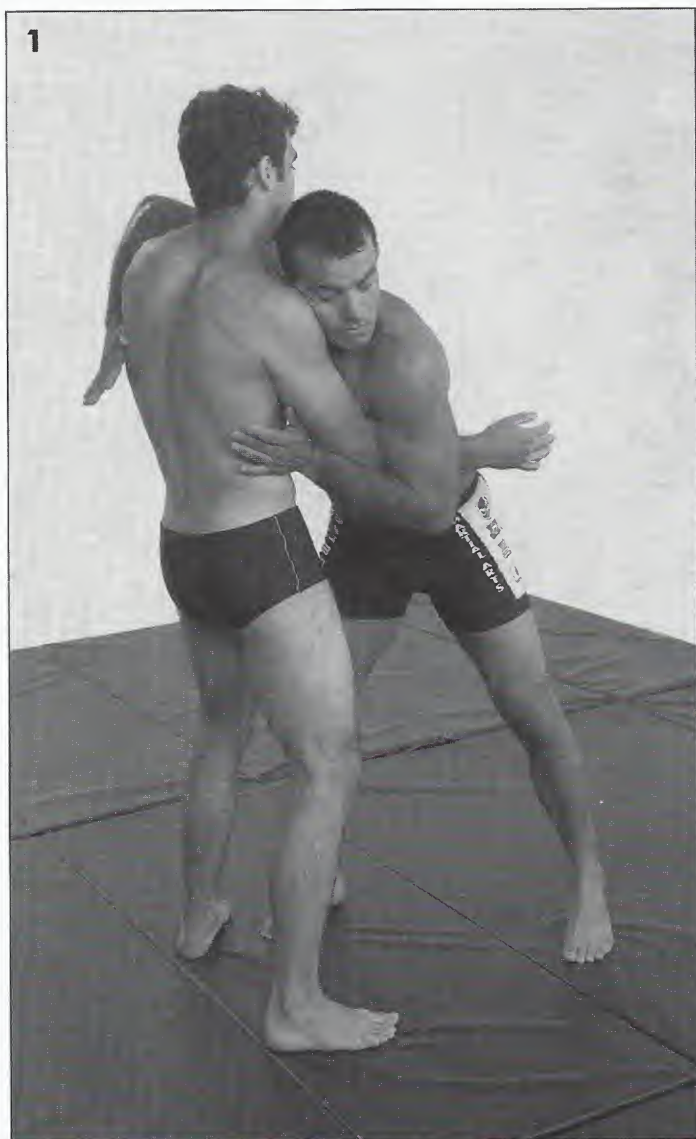
Keep your body close to your opponent's and lift with your legs. Turn his body over as it reaches full height and bring him down on his back.



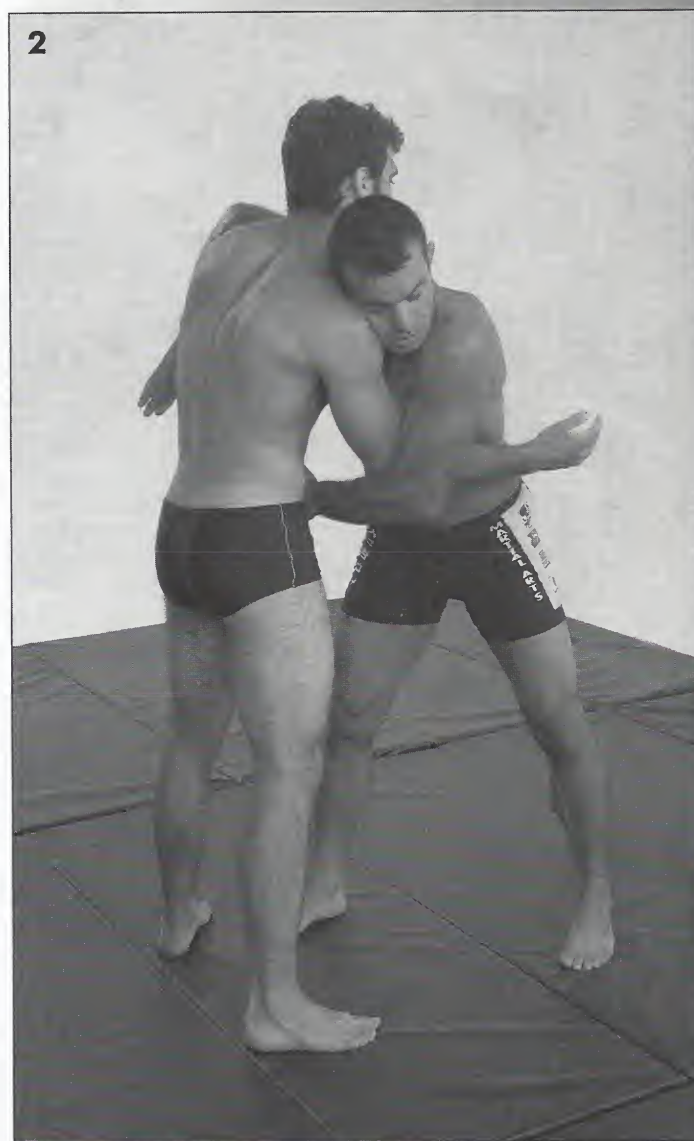
Place your right knee on his stomach and your left leg out for balance. You are now in a position to strike.



## ***Versus Tie-Up and Knee Attack***



Having achieved a left overhook, you counter a potential left punch or grasp by placing your right arm up in the inside as a guard.



Once both arms are securely tied up, your opponent's right knee attack can be parried and guided away by your right arm.



3



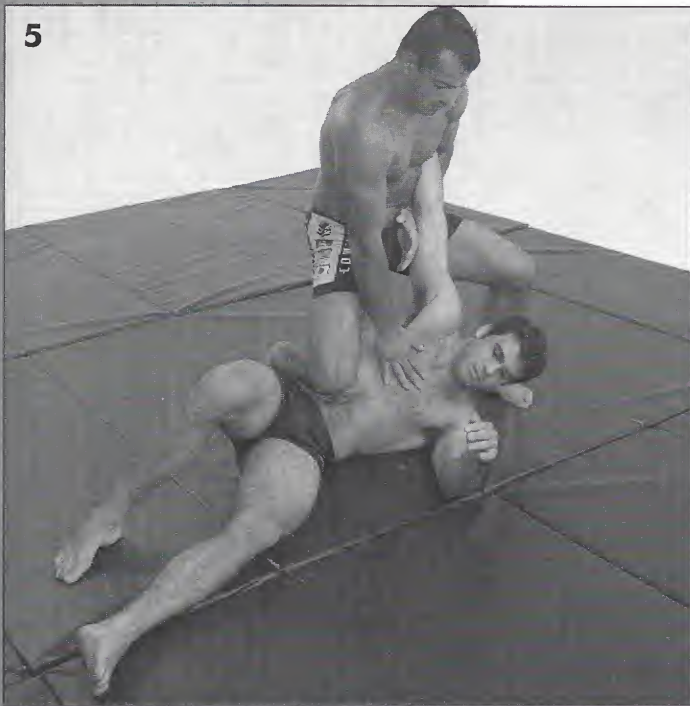
While continuing to maintain the double tie-up, place your right foot against his lower right leg.

4



Then pull him up and over your right hip while pushing his right knee with your foot.

5



Assume a right-knee-on-stomach position and you are now ready to strike.

## Chapter 2

# GUARD PASSES





## Technique 2-A

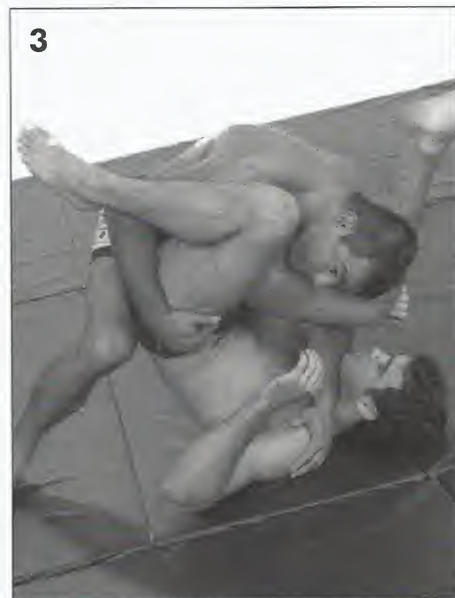
### **Double Underhook**



Break the guard by getting under your opponent's knees.



Reach both arms under your opponent's legs and pull him close.



Pin him down with your weight while applying pressure against his throat with your left forearm. Elevate his hips with your right hand for further pressure.



As your opponent resists the pressure and pushes back, shift your weight to the side and allow his right leg to slide by.



As you establish a cross-body position, you are prepared to finish, strike or attempt a mount. (Note: See segments on striking, finishing and mounting from the cross-body position for additional instruction.)



Technique 2-B  
**Knee Slide**



Beginning in the closed-guard position, trap your opponent's right arm to his stomach with your left hand. Create space by applying limited pressure to his neck with your right hand.



This pressure helps you keep your back straight and stay at a distance while you put one leg up. The hand trap helps to prevent reversals such as a sweep or an ankle grasp. Now stand.



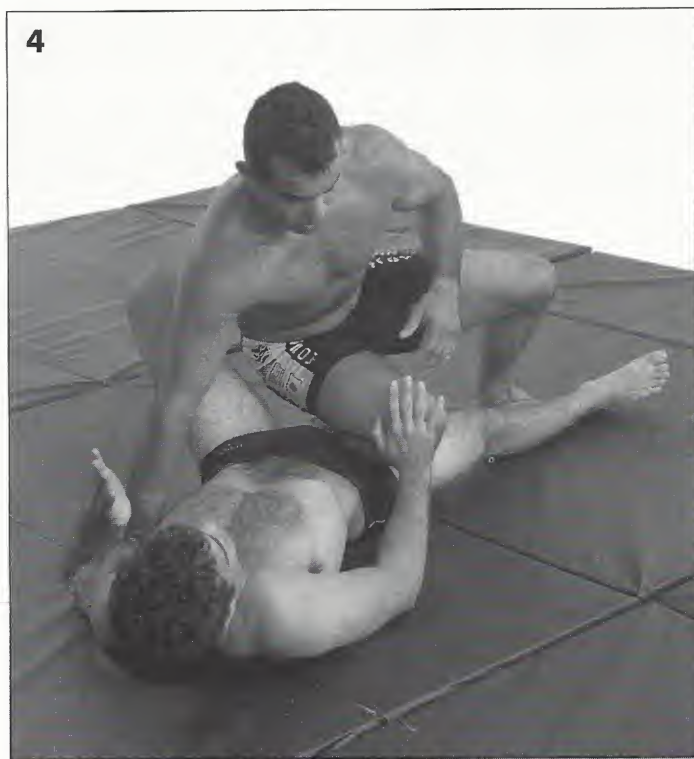
Reach for your opponent's right wrist and lift it out of the way with your left hand.

3



From the standing position, move both arms back and rest your elbows inside your opponent's thigh while you maintain your grip on his right wrist. By centering your right knee on your opponent's tailbone, you will be able to separate his legs with downward pressure from both elbows. Keep your left leg wide enough to maintain a base and prevent the sweep.

4



Release the left grip on your opponent's right hand and push his left knee down. He counters by attempting to stop your knee with his right hand.

6



Establish a grip under his left arm with your right arm and then sit out under your opponent's defending right arm. Once this position is obtained, a stronger position or finishing hold is the goal. (Note: This technique begins from the closed guard, which is far more difficult to deal with because first it must be broken, then passed.)



## Chapter 3

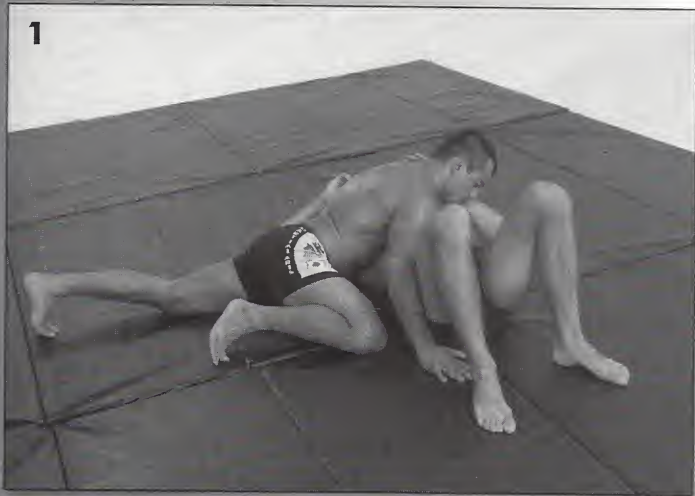
# STRIKING FROM THE CROSS-BODY POSITION





## Elbows

1



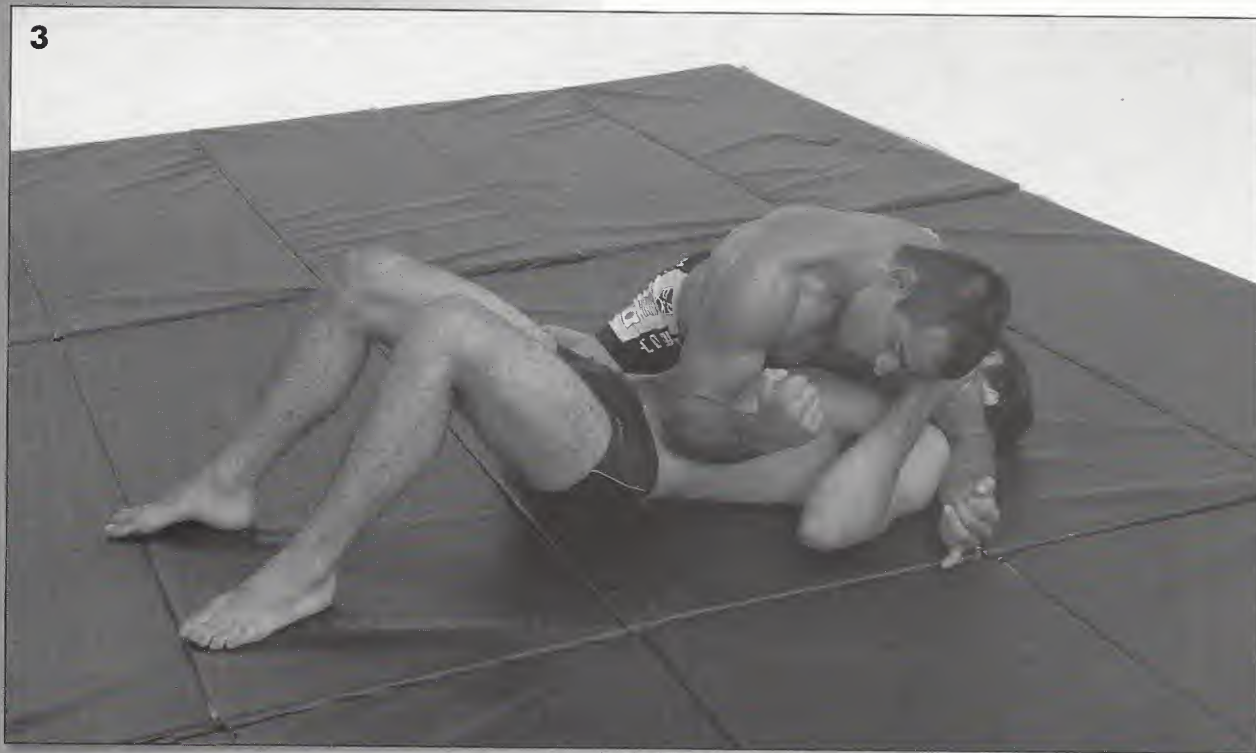
Begin in the cross-body position. Remove your right arm from under your opponent's lower body. Control his upper body with your chest, and his head with your left arm.

2



Raise your right elbow.

3



Strike the lower rib area on your opponent's left side with the tip of your elbow.

## **Knees**



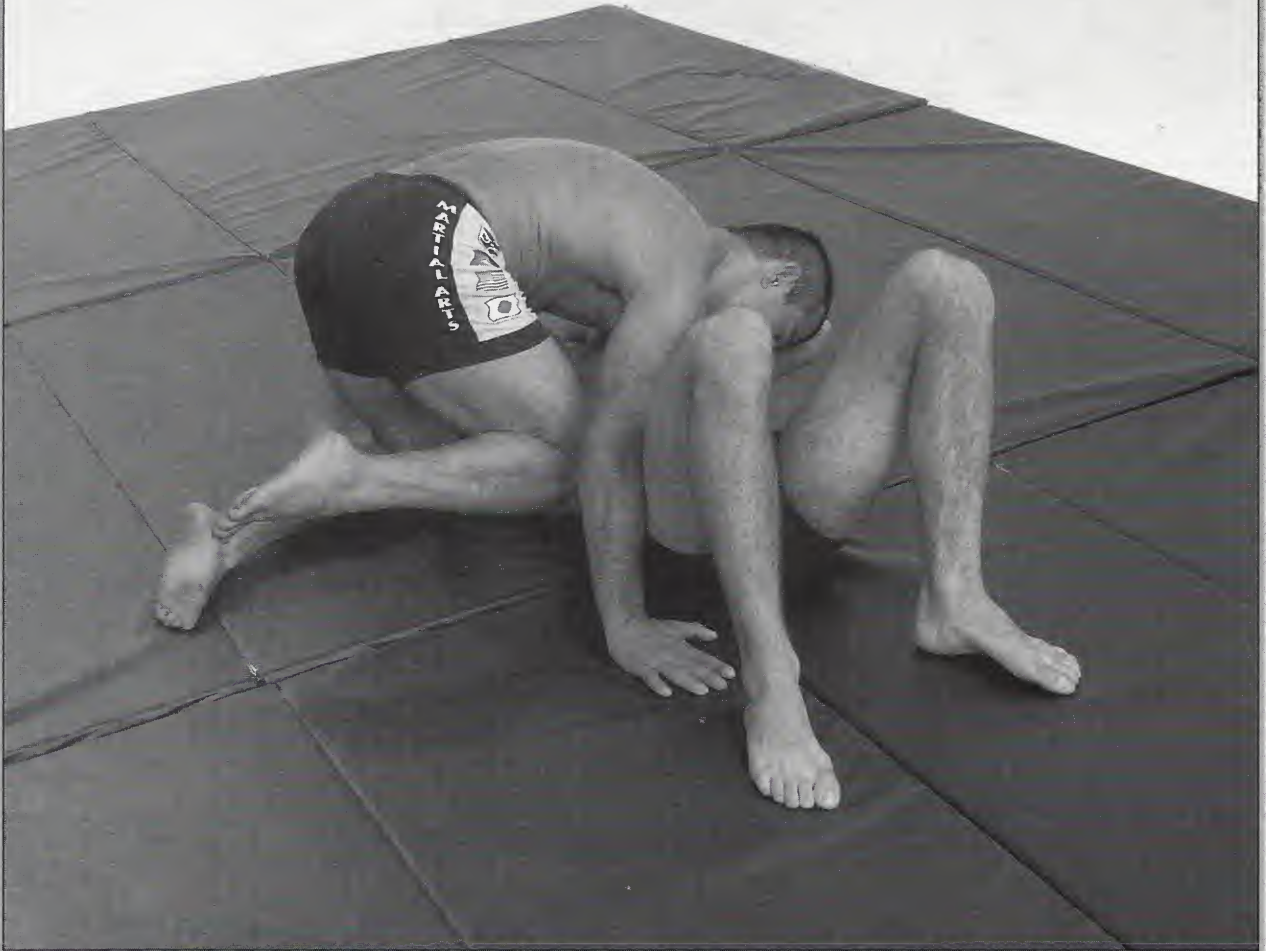
Secure the cross-body position.



Keep your left arm over your opponent to secure his position. Your right hand is posted as a barrier on the far side of his body. Raise your knee to add power to the blow.



3



Focus the tip of your knee on the lower rib area. (Note: This is not the only strike available. Keep in mind that powerful blows are best delivered only after a position such as the mount or cross-body position are secured.)

## Chapter 4

# MOUNTING FROM THE CROSS-BODY POSITION





Technique 4-A  
**Hide Foot**



1  
Secure the cross-body position. Place your left elbow beside his neck to limit head momentum, keep your chest low to prevent reversals and your right arm under his body to prevent him from regaining the guard.



2  
Keeping the weight on the upper body, switch your legs. Keep your head low and post your right leg to prevent your opponent from rolling you over.



3  
Your opponent raises his leg to prevent you from swinging your leg into the mount. Reach with your right hand and grab your right foot.



4  
Keeping your weight low, place your leg across your opponent's body.



5  
As you obtain the mount, you are prepared to launch your attack. (Note: See attacks from the mount for some available finishes.)

Technique 4-B  
**Turn Body**



Secure the cross-body position.



Put your left arm around your opponent's shoulder while placing your right arm under his right knee with your hand flat on the ground. Keep his head in place by applying pressure with your upper left arm.





Step over your opponent's legs while locking your hands under his shoulders. Begin to slide his leg forward with your right arm.



Your opponent extends his right leg in an attempt to break your hold.



Release the leg and complete the mounted position.

## Chapter 5

# MAINTAINING THE MOUNT





Technique 5-A  
**Head Wrap**



You are in the mounted position.



Your opponent pushes your right leg to escape.



Put your right arm around his neck and push his head to your left to prevent his escape.

Technique 5-B  
**Arm Slide**



You are in the mounted position.



Your opponent pushes your right leg to escape.



3



Put your right hand on the ground between his arm and body.

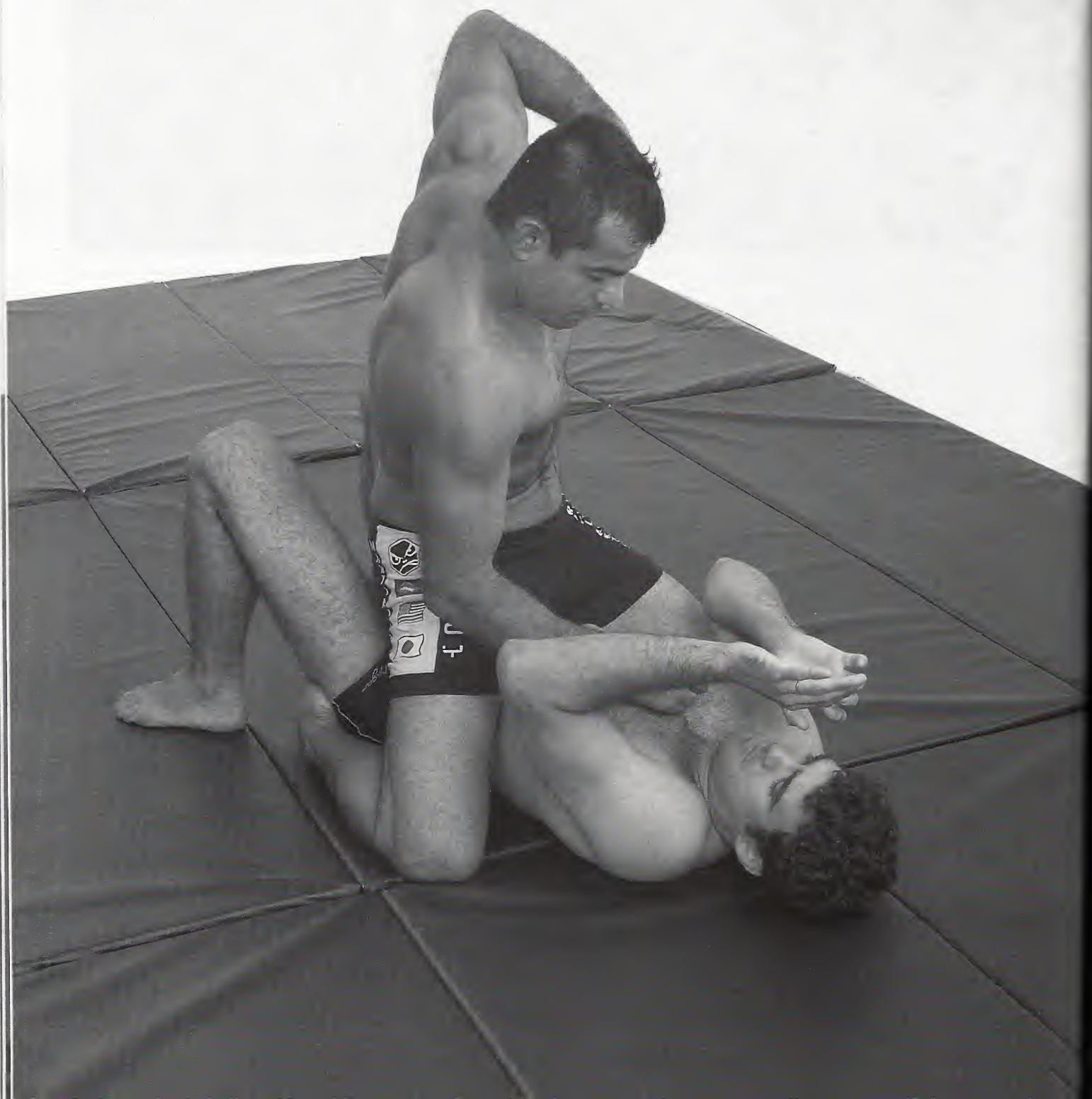
4



Slide your right hand forward to prevent him from pushing your leg. Strike your opponent's head with your left elbow.

## Chapter 6

# MOUNT ATTACKS





Technique 6-A  
**Biceps Choke**



1  
You are in the mounted position with your left arm around your opponent's neck, attempting to punch him. He tries to protect his head by raising his arm.



2  
Push his arm across his head and put your head down to secure his arm in place.

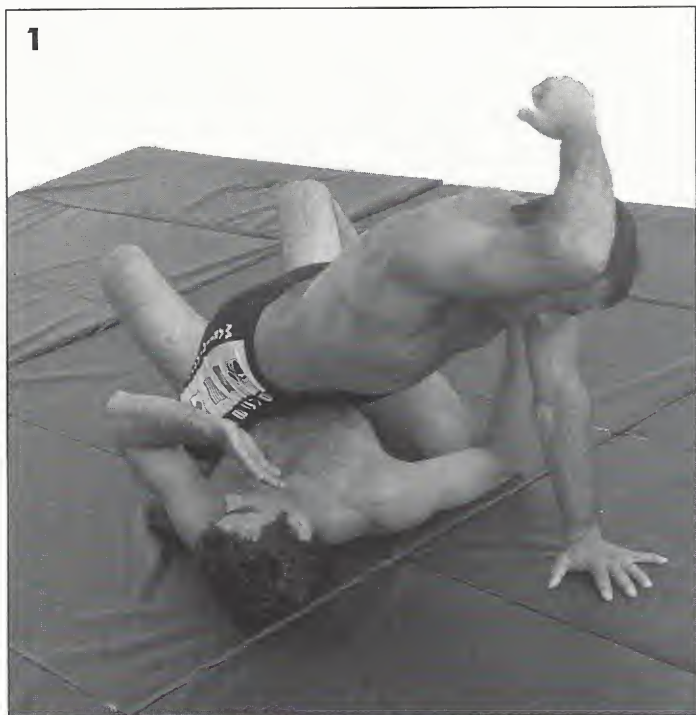


3  
While keeping your head down, drop your right arm and put your left hand on your biceps.



4  
Put your right hand behind your own neck and begin to squeeze down, choking your opponent.

## Stock



You are in the mounted position with your left hand on the ground and your right elbow raised.



Strike the back of your opponent's neck with your elbow, bringing his head up.



While his head is raised, put your right arm around his head and under his left arm, placing your hand on the ground.



4



While keeping your balance with your left hand and keeping your opponent's back on the ground, slide off the mounted position.

5



Slide your right leg forward and put your left leg back while holding his right arm. Place pressure on his neck by sitting back.

## ***Biceps Choke With Sit-Out***



You are again in the mounted position, attempting to punch your opponent.



When he protects himself, slide your left arm under his head and behind his neck. Push his arm out of your way and put your head down to secure it.



In this variation, keep your head down to pin his arm out of the way and slide your left leg across his stomach. Cup his left shoulder with your left arm from behind his neck.



Spread your left leg forward and your right leg back for balance, and grip your hands together. Begin to squeeze to choke your opponent.



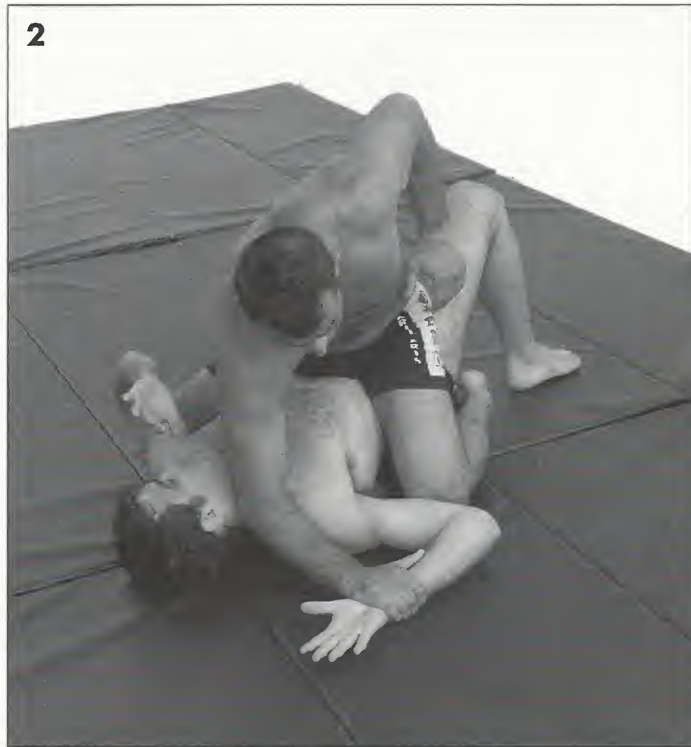
## American Lock

1



You are in the mounted position attempting to punch your opponent, and he raises his hands up in defense.

2



Slap your opponent's right hand to the ground with your right hand and put your elbow against his head, creating a 90-degree angle on his right arm for better control.

3



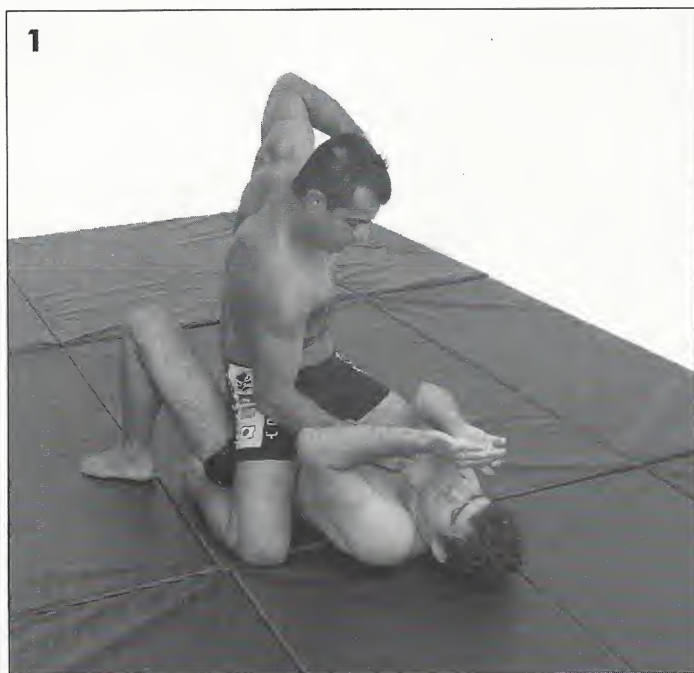
Put your left hand under your opponent's arm and grab your own wrist with five fingers on top.

4



Put your head down and turn your face away from your opponent to avoid getting hit. Now begin to lift his elbow while pulling his wrist down, thereby securing the American lock.

## ***Defending Against the American Lock***



You are in the mounted position attempting to punch your opponent, and he raises his hands in defense.



Again, slap his hand down and put your elbow against his head.



Put your right hand under his arm and grab your own wrist.





In this variation, your opponent reaches over with his right hand and grabs his left hand to defend against the American lock.



Put your head down against his hands, then push against them and break their grip.

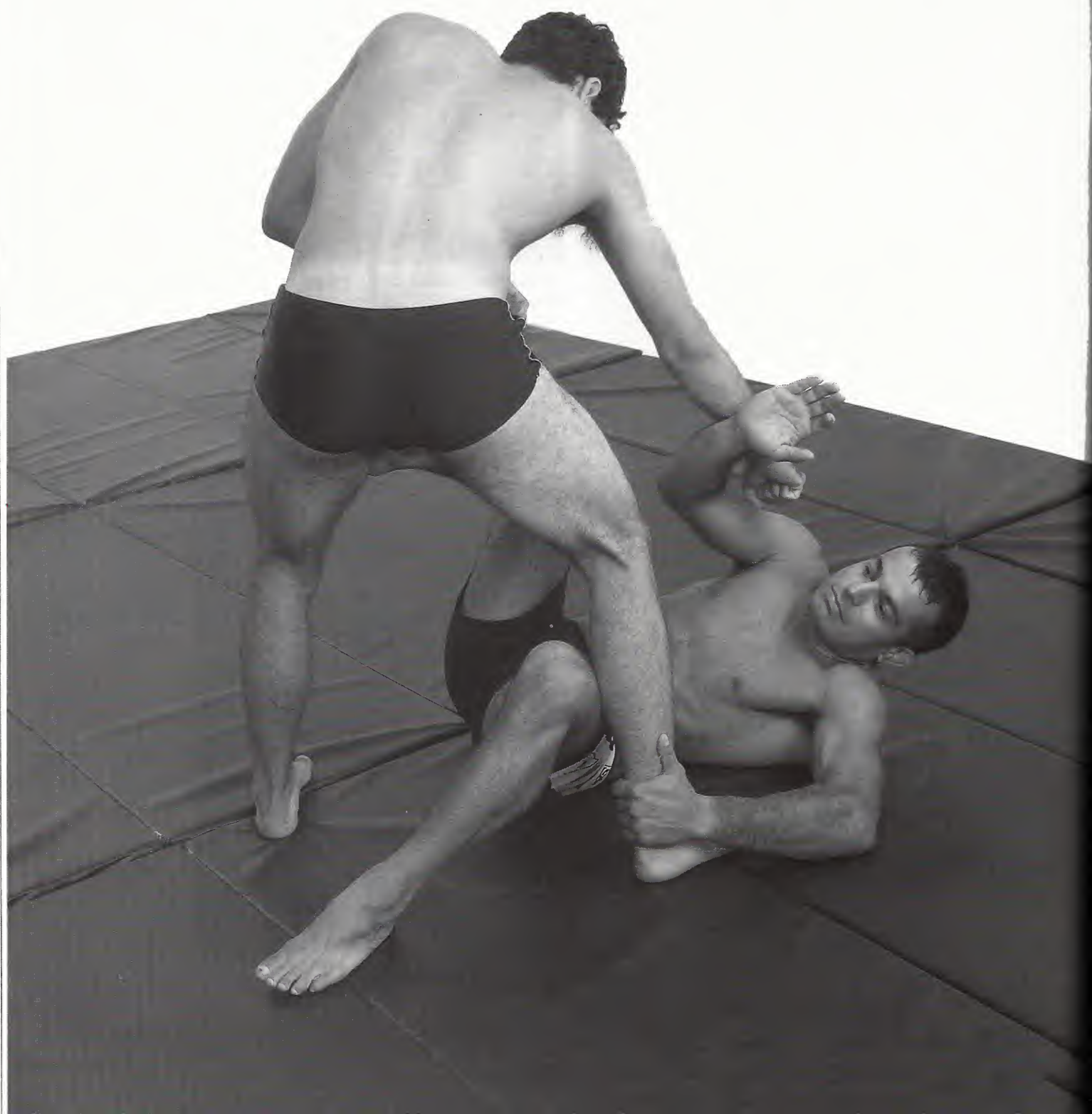


Turn your head away and complete the American lock.

# **Chapter 7**

# **TECHNIQUE-APPLICATION**

# **COUNTEROFFENSIVE**





Technique 7-A  
**Getting Up**



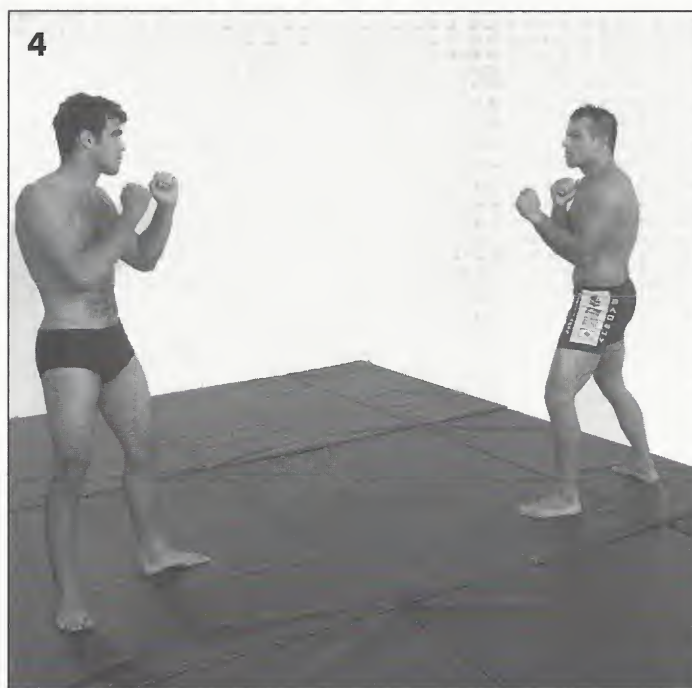
You are in a sitting position when your opponent approaches.



When he tries to kick you, place your right hand back and block the kick with your right foot. Use your left hand to measure the distance and to avoid getting hit.

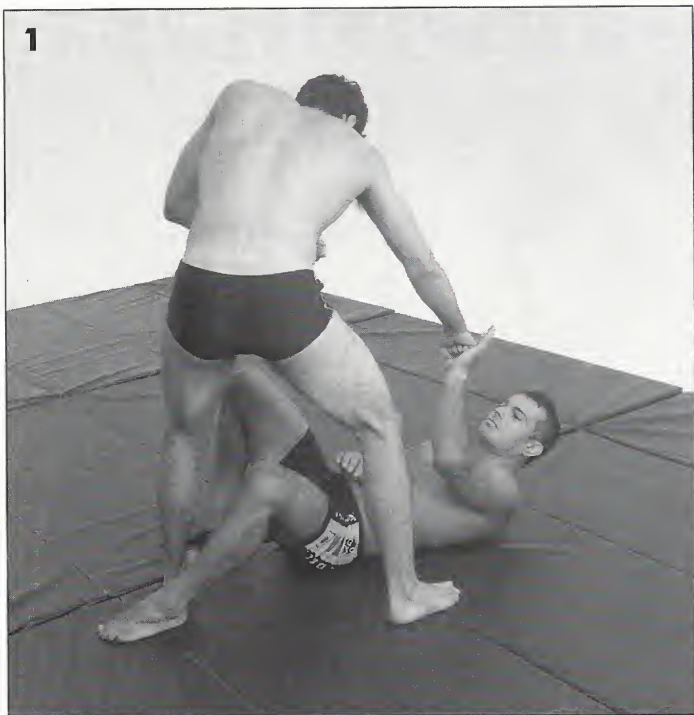


Bring your right leg back behind your right hand.



You can now stand up and be ready to fight.

Technique 7-B  
**Heel Hook**



Your opponent steps with his right leg in an attempt to pass your guard.



Place your right foot on the inside of his hip and grab his right ankle with your left hand.



Bring your left leg around his right leg. Put your right foot on his left knee and push it out to cause him to fall.





As your opponent falls, wrap your left arm around his ankle.



Pull his heel to the right and toward your chest, applying pressure to his ankle.

## Chapter 8

# TAKEDOWN COUNTERS





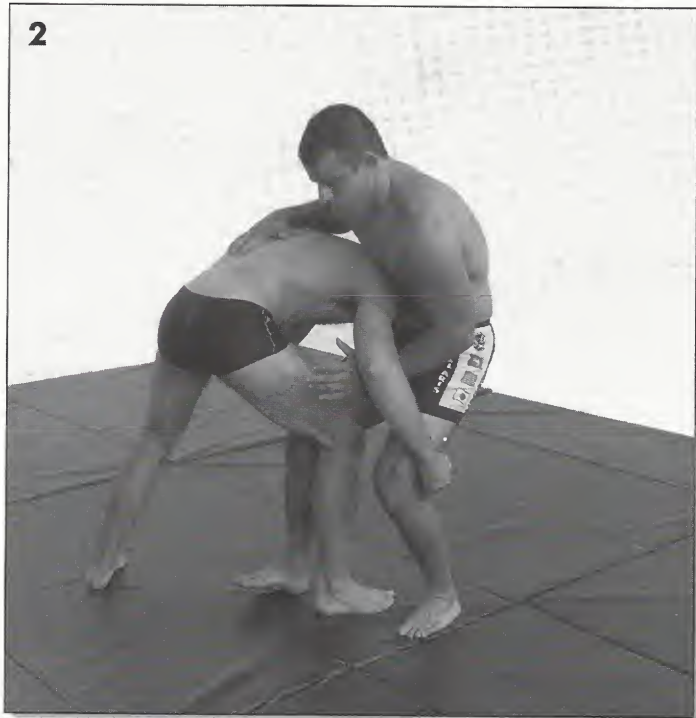
## ***Back Shoulder Roll***

1



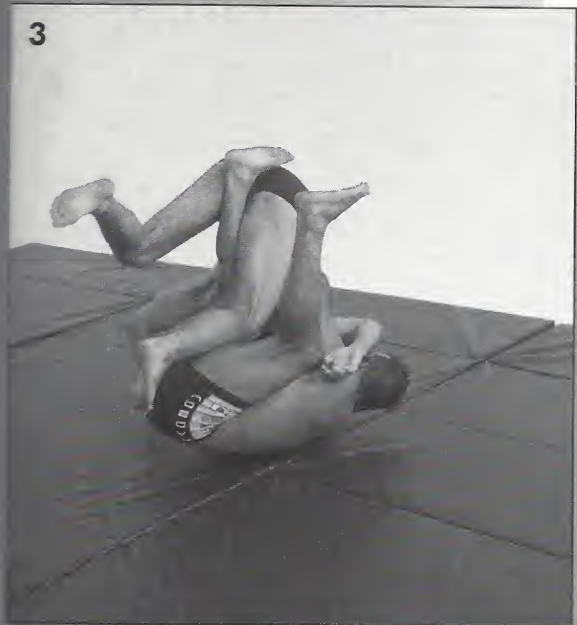
Your opponent attempts a baiana takedown from a distance. Put your left arm under his right arm to prevent the takedown, and put your right arm on his back.

2



Place your right leg forward.

3



Fall back, putting your right leg between your opponent's legs to roll him.

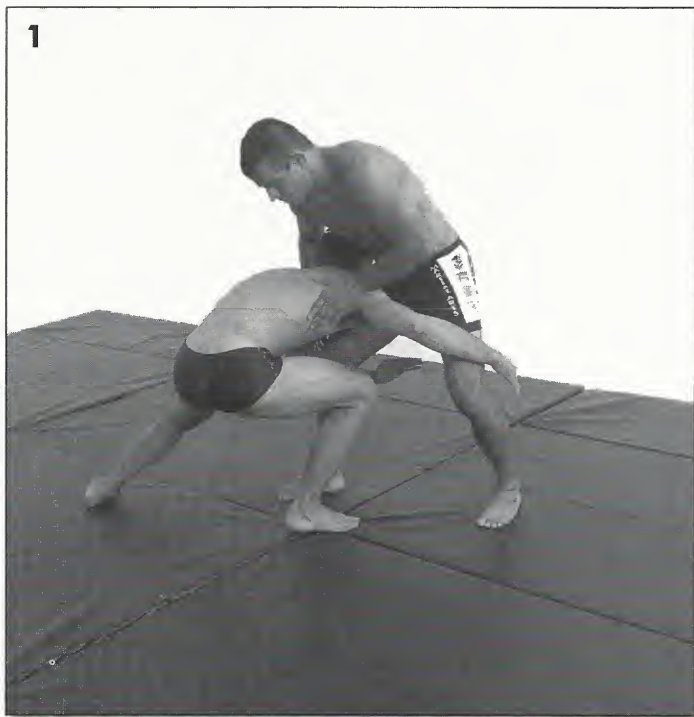
4



Complete the roll and land in the mounted position.

## ***Hook and Turn***

1



Your opponent attempts a baiana takedown.

2



Place your left arm over his right arm and your right arm under his left arm.

3



Place your left knee on the ground and turn his body to the left using your arms.



4



Put his back to the ground, keeping his arms trapped.

5



Slide your right leg forward and your left leg back and begin to sit back, cranking your opponent's neck.

## Chapter 9

# GUARD ATTACKS

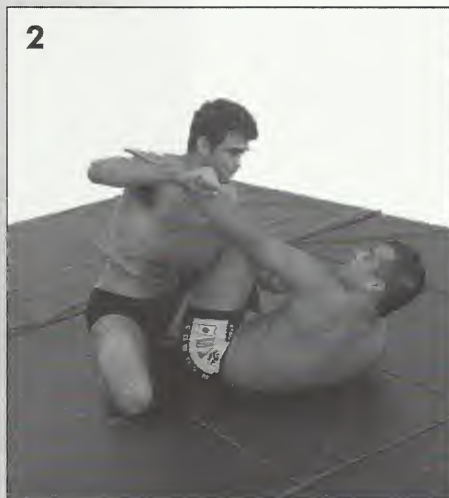




Technique 9-A  
**Biceps Choke**



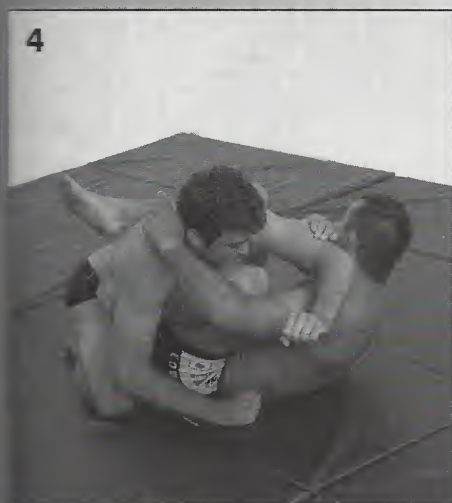
1  
You have your opponent in the guard, and he attempts to punch you.



2  
Bring your left leg in and block the punch while grabbing the inside of your opponent's right elbow.



3  
He tries to punch you with his left hand.



4  
Turn your head and block his left punch while pushing it to the side with your right hand. Put your left arm around his neck.



5  
Close the guard and pull your opponent in using your legs. Grip your hands together to secure the position.



6  
Transfer your left hand to your right biceps and put your right hand behind your head. Squeeze and choke your opponent.

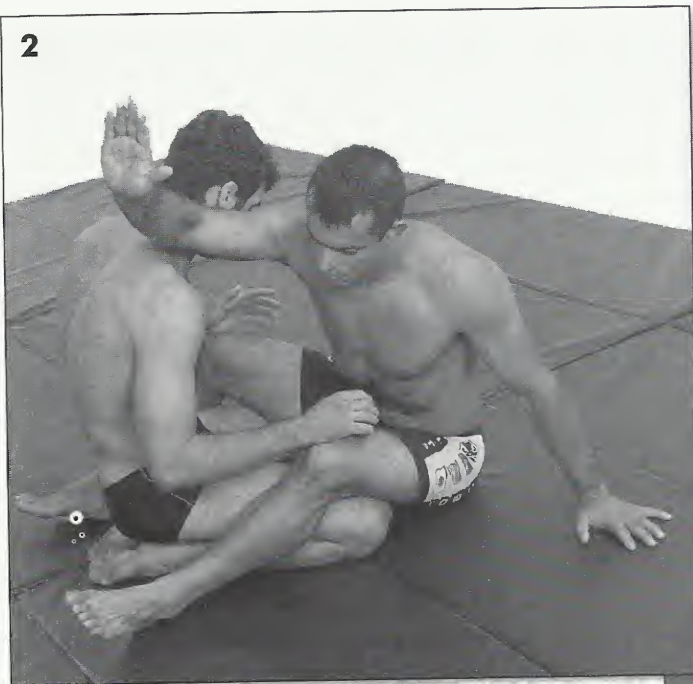
Technique 9-B  
**Guillotine**

1



You are in the open-guard position with your right arm across your opponent's neck.

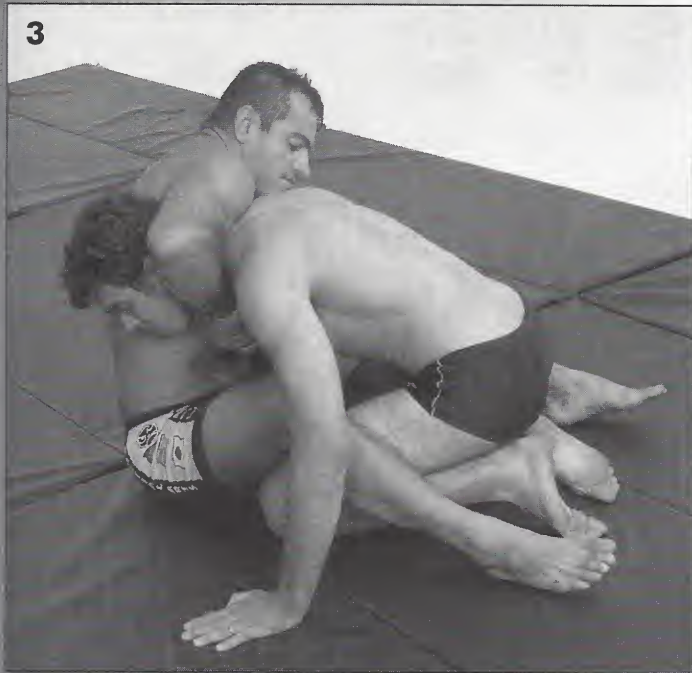
2



Lean forward and put your right arm around his neck while keeping your left hand on the ground for balance.







Take your left hand off the ground and put it between you, grabbing your own wrist.



Sit back and put your opponent in your guard.



Using your legs, extend your hips upward while squeezing his neck.

# Chapter 10

# **SWEEPS**





## ***Underhook With Leg***



You have your opponent in your guard with his left arm trapped across his own neck.



He lifts his right leg to try to pull out and escape.



Open your guard and hook your left foot under his right knee.



Lift his right leg while trapping his left leg with your right leg.



Complete the sweep and end in the mounted position. You can finish with a biceps choke.

## ***Underhook With Leg and Arm***



You are sitting up in an open guard, attempting a guillotine choke on your opponent.



When you get your arm around his neck, he reaches in and pulls your right arm outward to prevent the choke.



Hook under his left armpit with your right arm and under his left knee with your right foot, and sweep your opponent over.



Land in the mounted position.



## Sweep From the Guard



1  
Your opponent is choking you from the guard and is attempting to punch you. You have his right arm trapped.



2  
Bring his right arm across the front of his neck, reach over your opponent with your left hand and grab his right wrist. Slide your hips out to the left.



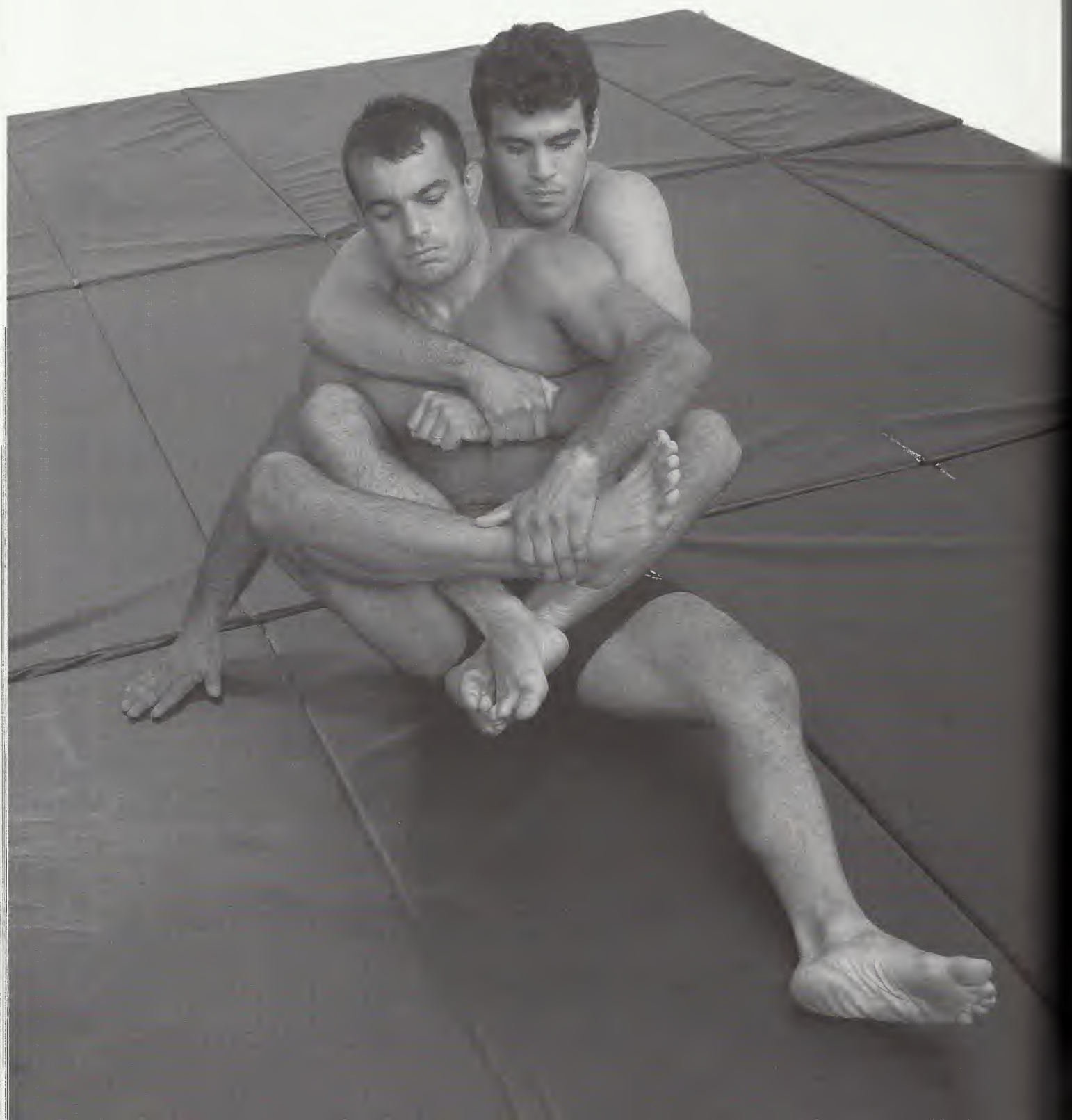
3  
Open your legs, throw your left leg outward and push inward with your right knee. At the same time, reach under your opponent's left knee with your right hand in order to rotate your body perpendicular to your opponent.



4  
Bring your opponent over and land in the mounted position while still holding his right arm.

# Chapter 11

# ESCAPES





Technique 11-A  
**Mount Position**



Your opponent is in the mount position attempting to punch you.



Sit up and grab around his lower back to protect yourself.



Bring him off-balance by pulling him forward.



Reach up with your left arm and trap his right arm. Now you are ready to bump him up and over to the left.



Land in his guard and hold his arms down to avoid getting hit.

## North/South Position



You are on the bottom in a north/south position.



Push your opponent up.



Bring your right leg under his left arm. Push off with your right hand and spin to your left while also trapping his left arm.



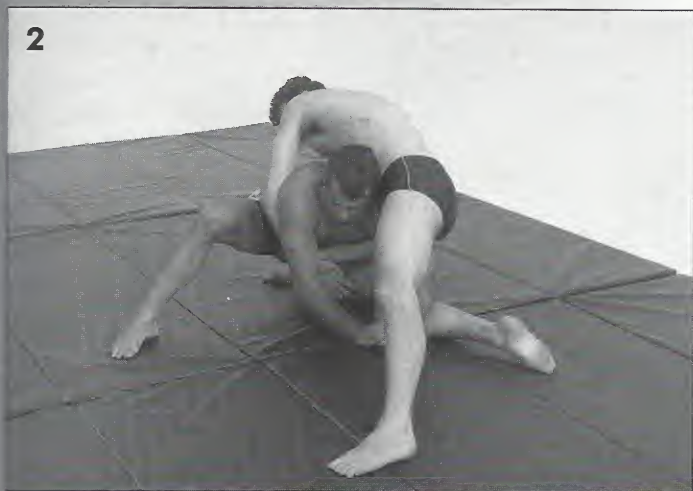
Bring your left leg across his neck and put your foot behind your right knee to complete the triangle choke. (Note: Your opponent's left arm is trapped inside and across his own neck.)



## Escape From the Bottom



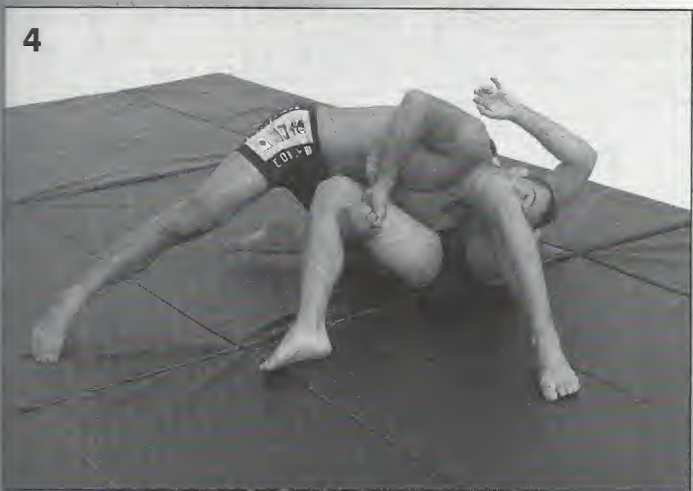
Your opponent is on top. Grab his right thigh.



Bring your right leg up to reverse the position.



Pull his leg forward while pushing in with your head and shoulder.



Bring him down while keeping your head on his stomach.



Now secure the cross-body position.

## Escape From the Bottom



Your opponent is on top.



Reach around his left arm and elbow with your right arm while at the same time putting your left leg out and left elbow on the ground for balance.



Now bring your right leg forward in a sitting position, which puts your opponent on his back. Keep his left arm trapped.



Push his left hand down to release his grip while keeping your right arm under his elbow. Grab your left wrist with your right hand. Push his wrist down while lifting his elbow up to break it.



## ***Escape From the Side Head Lock***



Your opponent has you in a head lock and is attempting to choke you.



Shift up to your side and tuck your right arm in to prevent an arm lock. Push your opponent's face back with your left forearm.



Slide your hips out and away and bring your right knee in while still pushing him away. Bring your left leg around your opponent's head and trap his right arm.



Kick his head down and bring your hips up, trapping his arm for an armbar.

## ***Escape From the Side Head Lock***



Your opponent has you in a head lock. You are on your side with your arms held in to protect yourself.



Bring your left leg over and around his left leg.



Bring yourself over the top of his back, putting your hands on the ground for balance.



Raise your head and trap your opponent's right arm with your neck and shoulder.



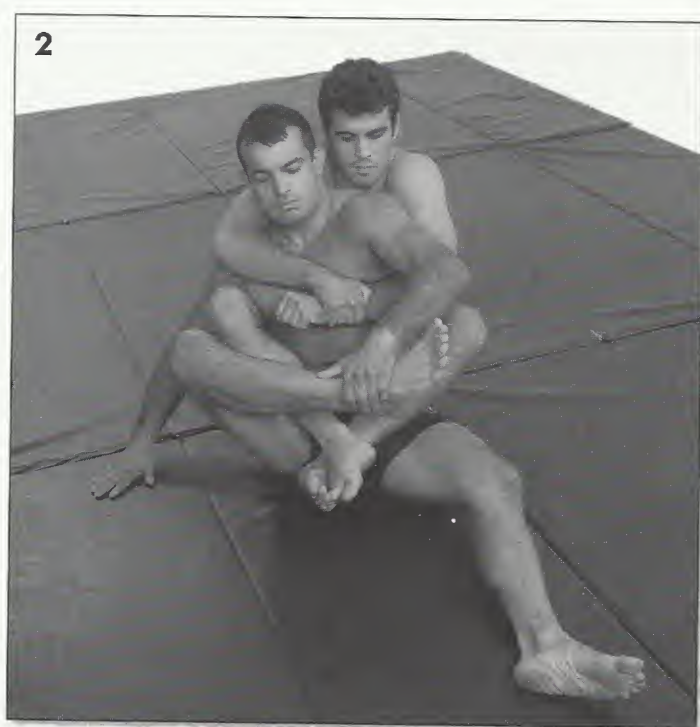
With your opponent's arm trapped, you can now strike him.



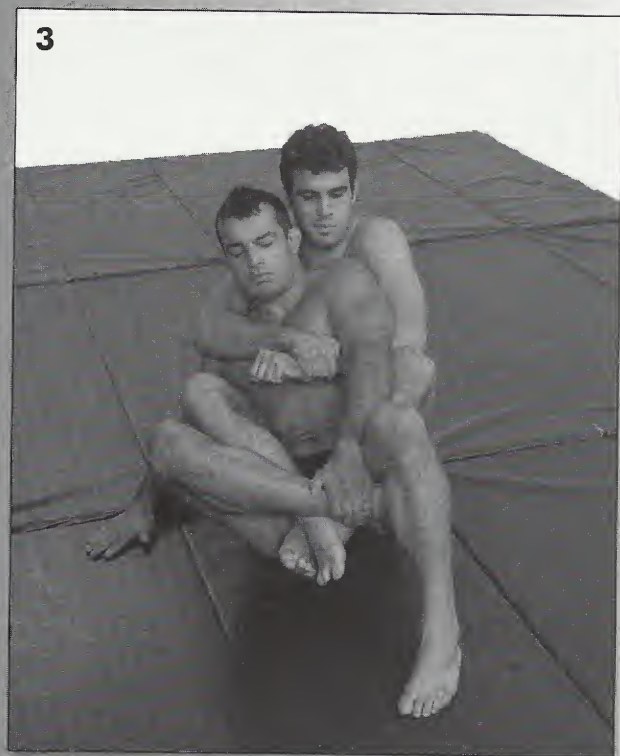
## Escape From the Rear Choke



Your opponent is attempting to choke you from the rear with his feet crossed in front of you.



Place your right foot over his feet.

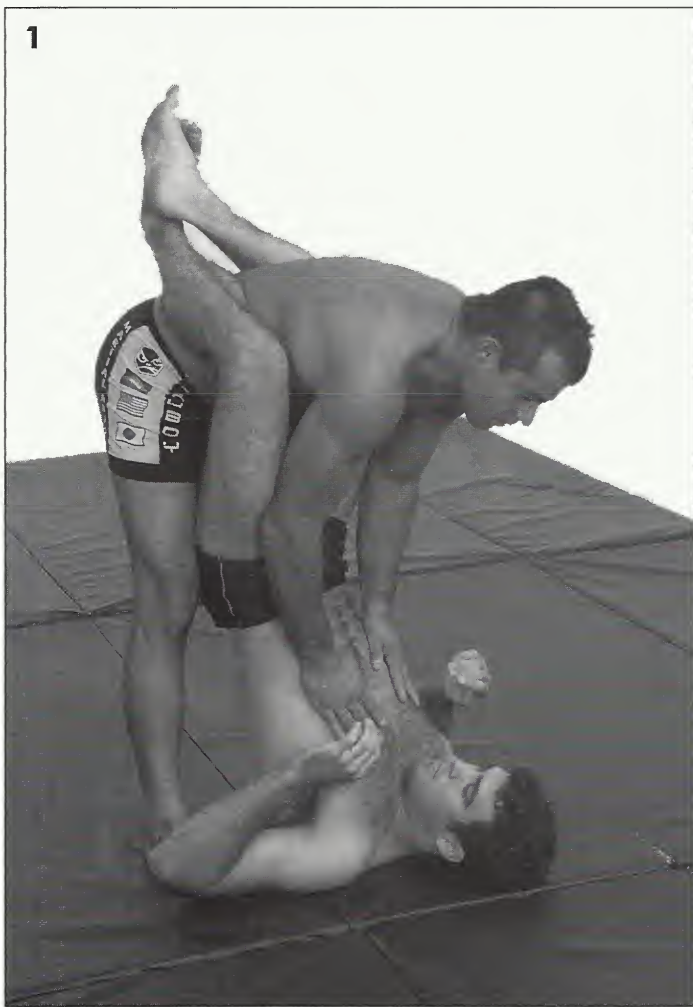


Hook your right foot behind your left knee.



Lie back and bring your hips upward to break your opponent's ankles.

## ***Escape From the Sweep***



You are standing in your opponent's guard.



He opens his guard and brings his knees in together.



3



Your opponent attempts to push you onto your back by holding your ankles and pushing with his knees.

4



Step over him with your right leg, twisting him onto his stomach, then place your right knee between his legs.

5



Bring your left knee up, hooking his ankle under your left armpit as you lean back.

## Chapter 12

# TAKING THE BACK





## Mount to Rear Mount Position



1  
You are in the mounted position and are attempting to strike your opponent.



2  
He rolls to the left to avoid getting hit. Raise your right knee and allow him to roll.



3  
He attempts to get up on his knees. Hook your legs under your opponent.



4  
With your legs under him, push your legs forward to bring him down.



5  
Strike your opponent in the back of his neck with your elbow.

## ***Guard to Rear Mount Position***



You have your opponent's head and arm trapped in your guard. He is attempting to punch you in your side.



To avoid getting hit, slide your hips out to the right, keeping your head tight against your opponent. Place your left foot on his right upper leg.



3



Push his right knee back with your left knee to cause him to lie flat.

4



Bring yourself on top of your opponent's torso.

## Chapter 13

# REAR MOUNT ATTACKS

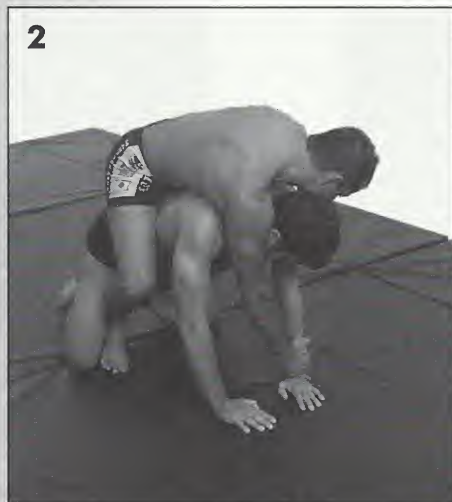




## Keeping the Opponent on the Ground



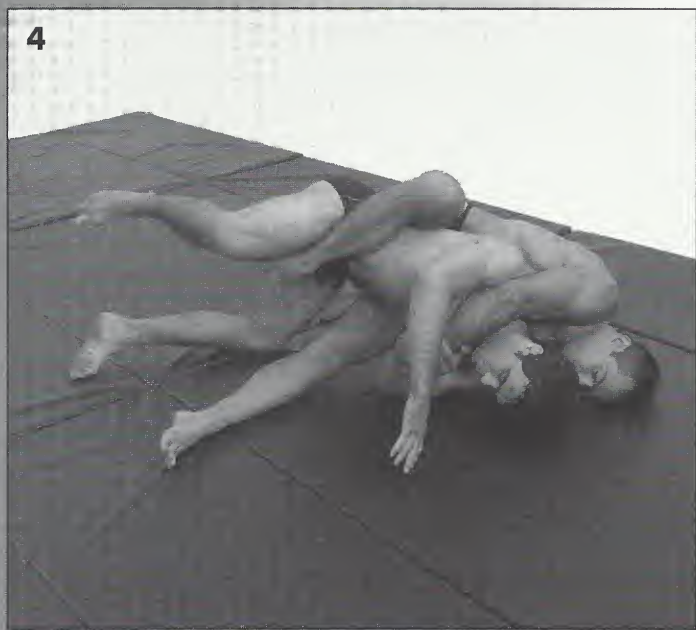
1  
You have your opponent's back, and he is attempting to get up.



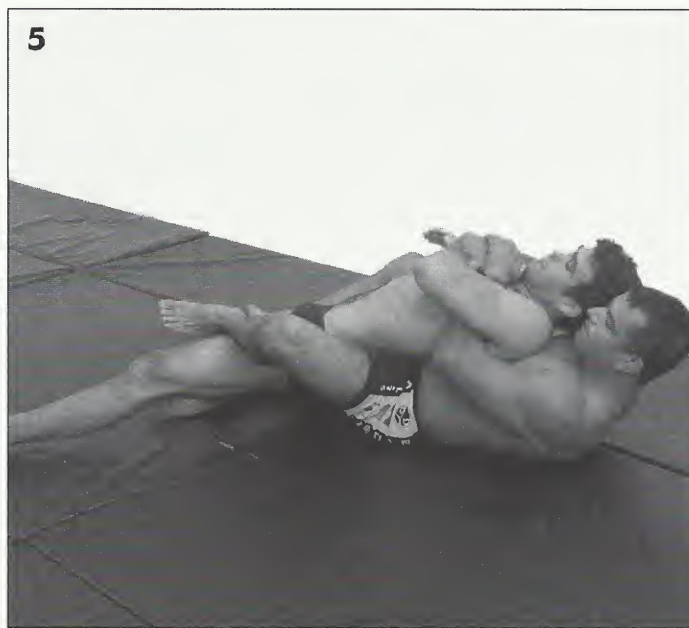
2  
Reach down with your right hand and grab his left wrist.



3  
Now reach under him with your left hand and grab your own wrist. Pull his arm inward, causing him to lose his balance.



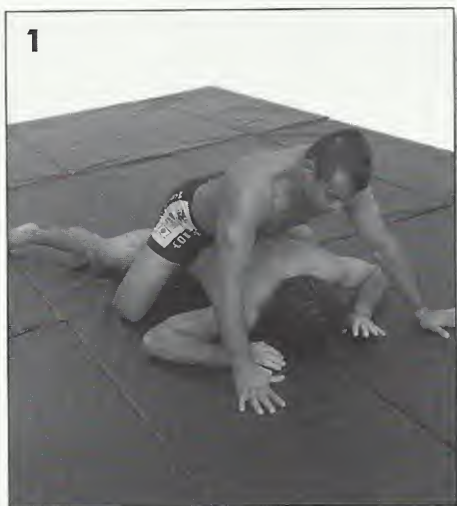
4  
Roll to your back, keeping your opponent's arm trapped.



5  
Control your opponent and end with a submission.

## Technique 13-B

### North/South Position



1  
You have your opponent's back. He is keeping his head down to avoid getting choked.



2  
Put your hand under his face and place two fingers under his nose. Push up, causing his head to lift. (**Note. Do not place the whole hand under his nose because the opponent may bite.**)



3  
Get ready to slide your right arm under his neck.



4  
Slide your arm quickly under his neck.



5  
Place your right hand on your left biceps, place your left hand behind your opponent's head and squeeze.



## Triangle Choke

1



You are in the sitting-back position and your opponent is trapped.

2



He attempts to escape by placing his right arm under your leg.

3



Sit farther back and grab your right leg, causing him to slide down.

4



Place your left leg around your right foot and secure it behind your knee.

5



Lift yourself forward, causing your opponent to choke.

## Triangle Choke and Armbar



You have your opponent in a rear triangle choke, but he is attempting to prevent the choke by lifting his hand up.



Slide your left arm over his left arm, keeping your legs in the triangle position.

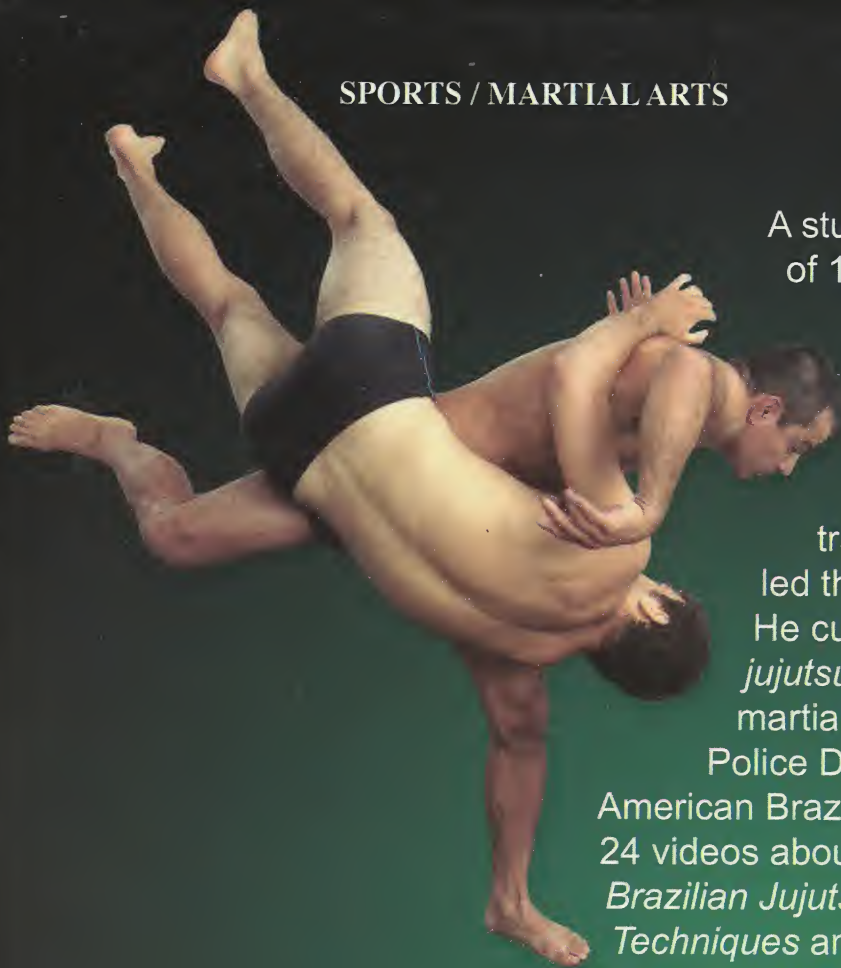


Sit up, causing his arm to straighten into an armbar while lifting your elbow to strike.



Complete the elbow strike to your opponent's head.



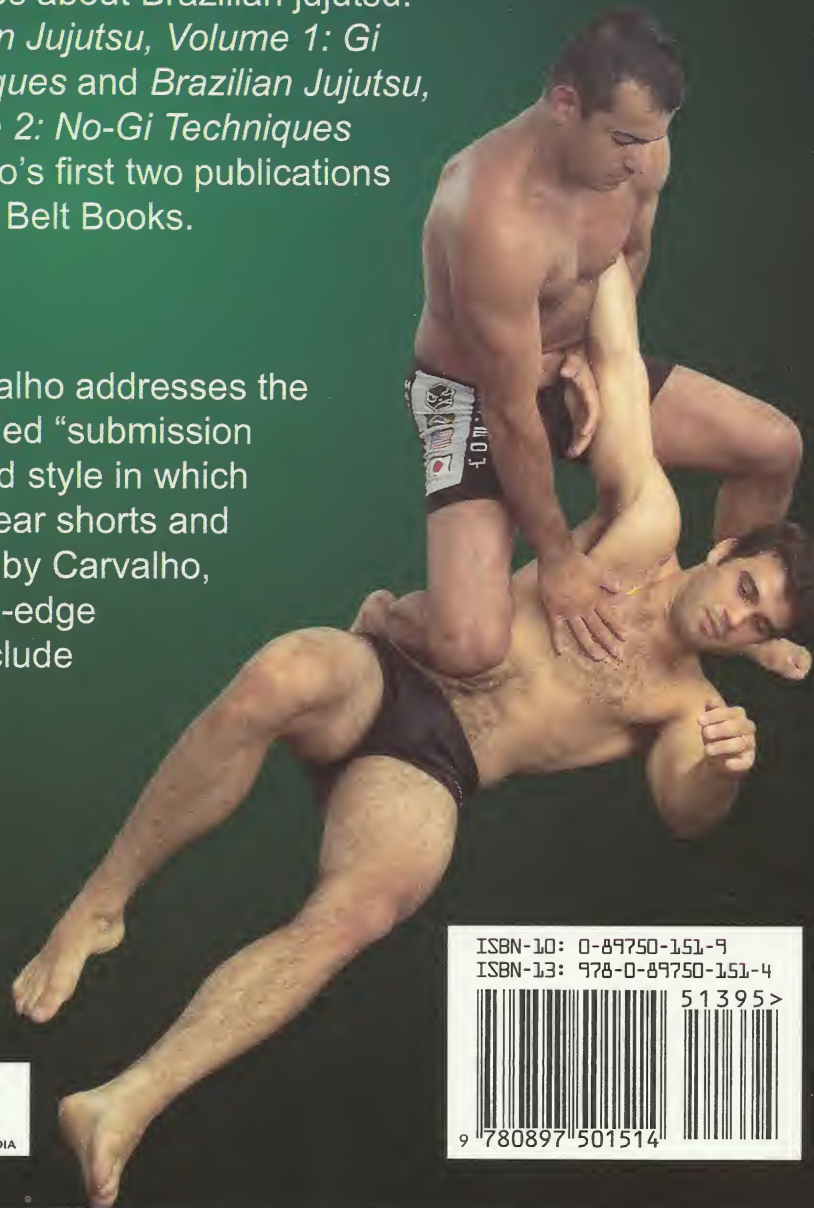


A student of the martial arts since the age of 14, **Pedro Carvalho** is certified by the prestigious Jiu-Jitsu Federation of Rio.

He has competed 12 times in state and national competitions in Brazil with 11 first- or second-place finishes. Moving to the United States in 1994, Carvalho trained a new generation of students and led them in a string of competition victories. He currently owns and operates a successful *jujutsu* training center in California and is a martial arts tactics adviser to the Los Angeles Police Department. In addition, he heads the American Brazilian Jiu-Jitsu League and has produced 24 videos about Brazilian jujutsu.

*Brazilian Jujutsu, Volume 1: Gi Techniques* and *Brazilian Jujutsu, Volume 2: No-Gi Techniques* are Carvalho's first two publications through Black Belt Books.

In *Volume 2: No-Gi Techniques*, Carvalho addresses the rising popularity of no-gi jujutsu (also called "submission wrestling")—a challenging and fast-paced style in which competitors forgo the gi and generally wear shorts and T-shirts. With both styles expertly taught by Carvalho, readers will be afforded a unique, cutting-edge overview of modern grappling. Topics include takedowns, guard passes, striking and mounting from the cross-body position, takedown counters, guard attacks, sweeps, escapes, rear-mount attacks and more.

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